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—BY FRANK PATTERSON

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CHICAGO OPERA ASSOCIATION FACES MOST SERIOUS CRISIS IN ITS HISTORY

**With Auditorium Lease Already Expired, an Option Good Only Until the New Year, and the General Condition of Financial Affairs in a Muddled Condition, the Board of Directors Meets Behind Closed Doors to Decide the Future of the Famous Windy City Organization—
A Big Drive for Funds to Start Immediately, and if Support of the Public Is Not Forthcoming, the Final Chicago Curtain Will
Fall on January 22, 1922—Greatest Deficit in Company's Career—Mary Garden's Re-election as General Director to
Depend on Success of Subscription Drive—Company Not to Visit New York Next Season**

Chicago, Ill., December 10, 1921.—By the time these lines see cold print the board of directors of the Chicago Opera Association will have met in what, in all probability, will be one of the most important sessions, if not the most important, ever held in connection with grand opera in Chicago. The MUSICAL COURIER is in a position to state that at that meeting several plans will be presented for the drive to secure either subscribers of guarantors or contributions for the maintenance of grand opera in this city. One of the plans recently mentioned editorially by this writer will in all probability be acceptable. This exclusive piece of news may not carry the weight that it should, and this reporter thinks best to elaborate and to tell in advance of the meeting the importance of that closed session.

Chicagoans do not know, in the first place, that the option on the Auditorium Theater lease expired November 30 and was extended only thirty days, and that a theatrical manager is already negotiating for the house. Chicagoans believe that either Harold F. McCormick or Mrs. Harold F. McCormick will come to the rescue of the Chicago Opera Association at the eleventh hour. This reporter is in a position to state categorically and emphatically that if Chicago pins its hope of the continuance of the opera on either of those two named benefactors it is sadly mistaken. Mr. and Mrs. Harold McCormick have, to use a slang expression, "held the bag" long enough. They are willing, if others want to help them, to contribute to the support but only in proportion to what others will give. As already stated, a big drive will start immediately after the meeting of the board, but should the response of the Chicago public not be sufficient for the maintenance of grand opera in this city, the curtain will go down on the Chicago Opera Association for the last time on January 22. This will be the irrevocable decision of the board of directors at its next meeting. That all the newspapers of Chicago and many from out of town will help to make the drive a success is already assured, but as this article is only a news item this reporter will content himself with giving out facts.

WHO WILL BE GENERAL DIRECTOR?

The majority of the board of directors believe that the name of Mary Garden is worth to the management at least \$100,000; that due to her name the receipts this year have, so far, exceeded those of any previous year by an average of \$1,700 per performance. Then the mid-season subscription drive, which was closed last week, brought in some twenty-eight thousand dollars more to the company; further, it was pointed out that the performances since the beginning of the season have all been on a higher standard of perfection than those in previous years and that the general interest in grand opera in Chicago was primarily due to Miss Garden's efficiency. On the other hand, her detractors

point out that practically the same artists are heard this season, and that a little bit of the glory should be credited to Giorgio Polacco and Jacques Coint. They reproach Miss Garden for the engagement of too many artists and the creation of the greatest deficit ever encountered by the Chicago Opera Association. Miss Garden placed the blame on George Spangler, and the directors believed her. However, the money lost this season does not come out of the pockets of many individuals, but only those of Mr. and Mrs. Harold F. McCormick, and if they are satisfied, why should others grumble? They say that Miss Garden is a splendid business woman. Her detractors, however, say that she is not, as, otherwise, knowing that she would sing three times a week, she would not have engaged for the three other performances to be given each week so many artists for so few performances. She, on the other hand, stated that she is not the business manager of the company and that a good manager would not have permitted her to exceed the deficit allowed by the McCormicks, and that such a manager she has now found in Clark A. Shaw. George Spangler has not been heard from. He has not said a word, and though he could probably tell many things, his mouth, no doubt, is sealed forever.

True, Chicagoans have nothing to say, as far as this season is concerned; but, true also, they will have much to say about next season with their pocketbooks, and it is to be doubted if they will open their purses freely, knowing of the extravagance that will cost the McCormicks close to a million this season. It will be up to the publicity department of the Chicago Opera Association to inform the public that the errors committed this year will not be committed next season; that the company will be much smaller next year; that the big artists of the company will be retained at their present fees, and that economy will be the watchword of the management, so well headed on the business side by Clark A. Shaw, who will be compelled under protest to remain at the helm, as, though the acting business manager does not exactly enjoy his duties, his

love for the organization is such that no doubt the board of directors will be able to retain his services if the opera goes on.

As far as the general director is concerned, this writer believes that Mary Garden will continue through this season as head of the organization, if only in name, as, though she has failed in her mission, her name in the operatic world has shed luster on the organization; also that Miss Garden today desires to remain for another year as head of the Chicago Opera Association—a post she would have willingly relinquished to someone else a few weeks ago, but which her pride advises her to keep for another season in order to show Chicagoans that she is the right person in the right place.

The drive for guarantors will be a difficult one, but the MUSICAL COURIER believes that it will be a success if all interested in the future of the Chicago Opera Association pull together. The MUSICAL COURIER believes also that Miss Garden will remain for another season as general director and that she will place all business transactions in the hands of Clark A. Shaw and the elected board of directors, but that after the season 1922-23 another manager will succeed her. Miss Garden's reelection as general director will depend on the success of the drive, as if it were demonstrated that should another manager be appointed to head the organization the success of the drive would be assured, she would not wait to be asked to step out, but, no doubt, would immediately refuse to continue as head. Many Chicagoans believe that Miss Garden is a spendthrift; that she spends her own money lavishly; that, though of Scotch descent, she has no frugal tendencies; and that in the future her expenses will cost Chicagoans at large just as much as they did Mr. and Mrs. Harold F. McCormick. As it is, should she be reelected, this office will support her as of yore, as Chicago must have grand opera, though it will be exclusively a Western organization next year, as the New York season will be abandoned.

RENE DEVRIES.

MANY CHANGES IN CHICAGO OPERA PLANS

"Pelleas et Melisande" and "Manon" to Be Revived—Namara in "Thais"—Mme. Lauer-Kotlar to Be Heard in "Tristan"—
Maria Ivogün to Debut in "The Barber"—"The Snow Maiden" and "La Fete a Robinson" Probably to Be
Omitted—Performances of the Week—Repetitions

"MADAME BUTTERFLY," DECEMBER 5.

Chicago, Ill., December 10, 1921.—The opening offering of the fourth week was "Madame Butterfly," in which Edith Mason made her sensational debut recently. The excellent cast and new scenery have revived public interest in Puccini's Japanese tragedy. The cast included Edward

Johnson, Pavloska, Schneider, Baklanoff, Mojica, Nicolay, Dua, Civali and Cantor. Giorgio Polacco conducted.

"TANNHAUSER," DECEMBER 6.

The popularity of German opera was responsible for the third performance of "Tannhauser" in as many weeks. The
(Continued on page 58)



THE CLEVELAND SYMPHONY ORCHESTRA, NIKOLAI SOKOLOFF, CONDUCTOR.

now in its fourth year, is rapidly becoming known as one of the leading musical organizations in the country. Its directors point with justifiable pride to the fact that its public support and the number of its yearly concerts are constantly on the increase, and its importance as a civic asset so firmly established that it receives a stipend of \$31,000 from the public funds of the "Community Chest." This orchestra announces a New York concert at Carnegie Hall on January 24. (Ernst-Bidman Co. photo.)

PFITZNER OPERA FAILS TO STIR BERLIN

Nikisch and Kreisler Open Philharmonic Season—Busoni and Petri Play New Version of "Fantasia Contrapuntistica"—The American Element

Berlin, November 22, 1921.—As the first novelty of the season the Berlin Opera produced Hans Pfitzner's "Das Christelflein" ("The Christmas Fairy") three days ago. It is a two-act fairy-tale opera, with a text based upon a naively sentimental story by Ilse von Stahl, composed in 1906, and first produced that year in Munich. It was later revised and produced at Dresden in 1917. The Berlin performance is the third—or second in the new version. As in Munich and Dresden, it is bound to disappear from the repertory after the usual valiant efforts to hold it.

That these efforts will be even more persistent than usual is assured by the name of Pfitzner, Germany's musical "child of sorrow." And in a sense these efforts will not be futile. For they will demonstrate anew that Pfitzner is an excellent composer, inspired—musically—by the highest ideals, but that he has no talent for opera, the field to which he has devoted most of his strength. Like his other operas—"Der arme Heinrich," "Die Rose vom Liebesgarten" and even "Palestrina"—this work will be remembered only by one or two excerpts, in this case an excellent overture and a beautifully atmospheric, tenderly pathetic introduction to the second act. Let us not hesitate to sing the praises of these

artificial, stilted acting and speaking of the characters. Altogether not a glorious achievement for Germany's leading opera house.

DRAMATIC IMPOTENCE.

One wonders why such things are done—except for patriotic considerations—in an operatic institution which has not in its repertory such masterpieces as "Boris Godounoff," "Pelléas" and "Louise." Is it an admission of that impotence which Pfitzner himself proclaims for the German modernists? Pfitzner is not a modernist, to be sure, but the "impotence"—in dramatic music, at any rate—fully applies to himself. No one doubts his ideals, but why proclaim them in opera? Why this display of cardboard and tinsel—this "romance" which smells of the lamp? Pfitzner is known in America by an orchestral scherzo, some chamber music and a number of songs. In this sphere lies his strength, and one may look forward to his new choral work, soon to be performed here, with more interest.

A BRILLIANT EVENT: NIKISCH-KREISLER.

An event of unwonted brilliance was the opening of the great Philharmonic series, conducted by Nikisch, last night. Nikisch, Germany's favorite conductor, and Fritz Kreisler, as soloist of the first concert, constituted an irresistible combination. Both the concerts and the public rehearsals of this series are covered by long standing subscriptions; nevertheless, the public fairly stormed the ticket agencies for admissions which could not be granted. Finally a repetition of the program was decided upon, to be held tomorrow night, and tickets for this were sold out in a day. Thus over ten thousand people will have heard what may well be called the "perfect concert."

Nikisch conducted the fourth ("Romantic") symphony of Bruckner and the "Egmont" overture. Kreisler played the most popular of all violin concertos—by Ludwig van Beethoven.

Bruckner's fourth symphony, the most "palatable" of the lot, was prepared with loving care and performed with inner depth and outward virtuosity by this master conductor. With the greatest economy of gesture, Nikisch always achieves the maximum effect. In Bruckner, where everything is emotion translated into sound, with an outward show of repose, he is at his very best. One need not be a Brucknerite to enjoy such a performance; and if ever Bruckner is to be appreciated in America his chance will have come with Nikisch's proposed American tour. Altogether this concert will stand out as one of the great climaxes of the season of 1921.

THOSE "REVALLO" VIOLINS.

This concert derived additional interest from the fact that the whole string body, instead of playing on their own instruments, used the so called "Revallo" violins by way of experiment. These instruments are modern built and treated according to the process recently invented by a Mr. Ohlhaber, which is said to render them equal or superior to old Italian ones. The superiority was not indubitably proven by this experiment, though the effect on the whole was good. A greater homogeneity of sound could be observed, but also a certain fullness or thickness to which we are not accustomed. The average layman probably noticed no difference at all.

BUSONI'S "FANTASIA CONTRAPUNTISTICA."

There has been another real event: Busoni has played the piano! Not alone, to be sure, but nevertheless it was an undiluted manifestation of his great personality. In a concert for two pianos with his favorite pupil, Egon Petri, he performed a medley of Mozart, Busoni and Bach. Medley is the word, for it is difficult to tell where Mozart or Bach leaves off and Busoni begins. Busoni's recreations of these composers—transfusions of their works with his own spirit—will certainly live in musical history as a phenomenon of



ARTHUR NIKISCH,

leaving a Philharmonic concert at Berlin. Somebody "said it with flowers."



HANS PFITZNER,

whose "Christelflein" has just been produced in Berlin, sketched for The Musical Courier, while accompanying his own songs, by Maria Wetzel.

fragments, fashioned by the hand of the musical goldsmith par excellence, with the most restrained employment of tonal material imaginable: the Mozart orchestra without trombones, with one trumpet and the single addition of a harp.

A MUSHY BOOK.

Let us admit, furthermore, that, simple—naïve—as the score is, it rarely falls into banality and maintains a certain nobility of sentiment akin to the quality of genuine folk music, which is all the more remarkable when one considers the cheap, Christmas-card sentimentality of the book. On the other hand, the music, like the action, is devoid of any dramatic profile. Nothing really "happens" from beginning to end, and the imaginary occurrences are merely absurd, without possessing the conviction of true fantasy.

A sick child is made well, not by its belief in the Christ-child, but by the Christchild itself. A forest fairy—presumably a heathen—who learns to know what human suffering is and sees a Christmas celebration, is allowed to go to heaven in the little girl's stead (hence the "Christmas" fairy). The "Tannengreis," a personification of the ancient fir tree, is reconciled to the loss of his trees by Santa Claus, who explains that every Christmas tree grows on in heaven. And the grown up brother of the little girl, who is a non-believer (horrors!), has written a book, is converted after seeing all these imaginary things. No real ethical basis, only a glorification of pretty shams whose greater significance remains untouched. It is too childish for grown ups and too tiresome and confused for children.

NO MATCH FOR "HÄNSEL AND GRETEL."

A comparison with that favorite Christmas opera, Humperdinck's "Hänsel und Gretel," is inevitable, but aside from the spontaneity and musical potency of that inimitable work, Pfitzner's opera lacks all of its ruddy good humor and the genuine comedy. An attempt in that direction is the figure of Santa Claus, who, sitting in the midst of a band of children and telling his tale, fails completely. The children, however, sing a touchingly beautiful Christmas hymn. Formally this opera is a sort of Singspiel, with regular "numbers" and connecting dialogue.

The performance was not altogether happy. The scenery, of anonymous origin, was of that "pretty" kind which is familiar from chromo prints, and reached its supreme height with a golden ladder seen through canvas clouds, with St. Peter standing at the top. Meantime the little girl's family in the foreground is engrossed in the great German indoor sport of eating. Of the singers, only Lola Artôt de Padilla in the title role reached above painful mediocrity. She is an artist of very high rank. The role of the Christ Child was taken by a novice, Otto Helgers, as Tannengreis, and Desider Zador, as Santa Claus, had ungrateful tasks. Fritz Stiedry



SCENE FROM PFITZNER'S "CHRISTELFLEIN",

produced in Berlin. Santa Claus (Desider Zador) on the right; next to him the Christmas Fairy (Lola Artôt de Padilla), then the Christ-child and minor characters. (Zander & Labisch photo).

soul relationship. The monumental example of this, the "Fantasia Contrapuntistica," in a new version for two pianos, formed the principal achievement of this memorable evening. It ought to be the highest ambition of all two-piano players to perform this incomparably difficult work, not because of its difficulty, but its manifold beauties, its triumphant polyphony, its wonderful tone colors, its transcendental mystery. Here Busoni appears as the spiritual executor of Bach, the fulfiller of his prophecies, prophecies that reach to our own time and beyond. Two fugues and the theme for a third form the rump left by Bach. In building it up to this monumental series of chorale variations and quadruple fugue, Busoni's eye swept the whole of the modern musical horizon, linking the centuries together in the perfect unity of art.

The performance of this musical colossus by Busoni and his disciple was little short of a miracle. It was preceded by a Duettino concertante after Mozart, in which Busoni gave such a ravishing display of his powers to incarnate classical grace that the piece had to be repeated. Mozart's sonata in D major for two pianos and Busoni's "Improvisation on a Bach Chorale" ("Wie wohl ist mir, o Freund der Seele") completed this concert—a treat rarely vouchsafed.

THE AMERICAN ELEMENT ASSERTS ITSELF.

The American element in Berlin is steadily increasing in strength, and a number of concerts by American artists are already announced. Two of these took place within the last few days, namely, the second piano recital of Edward Weiss, a pupil of Busoni, and the first Berlin appearance since the war of Rudolph Polk, violinist. Mr. Weiss, whose great

(Continued on page 8)

THE PERFECT MODERNIST

THIRD INSTALLMENT

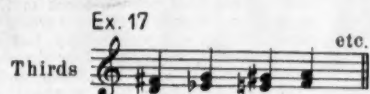
A Little Primer of Basic Principles by

FRANK PATTERSON

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[This installment of "The Perfect Modernist" explains the use of rhythm chords, passing altered chords, the necessity of natural basic harmonies, and the derivation of certain chords that are really altered chords but are of such frequent use that they have been given names. It is further demonstrated that chords do not lose their significance as passing chords even when taken at such a slow tempo that they might easily be (and generally are) mistaken for basic harmonies.—The Editor.]

Parallel intervals, when written for a single instrument, are best written so as to retain the interval: (Example 17.)



MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

THE LYRICAL ELEMENT IN SCHOOL MUSIC

An Explanation of the Real Meaning of Song Singing in Schools and What This Activity Hopes to Accomplish

We have often stated that whenever the question arises as to the real value of school music, the case for music is poorly presented. When we consider, as we must consider, the teaching of music in mass instruction, it is necessary to remove the cold atmosphere of theoretical approach and to surround the subject with the most beautiful and lyrical atmosphere.

A CASE IN POINT.

The real value of mass singing lies in the fact that participation in chorus work is the greatest unifying element in school discipline. There is a great deal more than the mere title in Pinsuti's "I sing because I love to sing." Today children are trained in assembly to be prepared for participation in every patriotic, devotional and special celebration which may appear on the school calendar. Children love to sing when the music given to them is lyrically attractive, and when the objective is definite. The cold calculating policy of a certain type of school music is not only without appeal, but is also aimless. In arranging music material for school use, no abstract melody construction

should be used. The time has passed when intervals, as such, are to be taught per se.

Expert vocal facility in the response to a formal type of questioning is now obsolete, and all material used for the purpose should be selected from the best available song literature. There will always be a certain amount of music written especially for school work, and this in itself is a highly desirable thing. Modern tendencies in music education point directly to the accomplishment of values in poetry as well as melody, and where fine musical settings are not available, it is incumbent upon school editors to have such arrangements and settings made. This is the justification for creative work as applied to school text books.

THE VALUE OF CHORUS SINGING.

The desire to accomplish "big" things in music has led some supervisors to go far afield in their efforts. In some cases high school directors, believing that it was possible for pupils to sing oratorios, gave public performances of such works as "Elijah," "Redemption," "Creation," etc. Regardless of whether the results were satisfactory or not, it is generally recognized that indulgence in this type of work is not practical.

In the first instance, the boys' voices are not developed, and as a result, the score must be rearranged or completely distorted. Again, the strain of singing music of this type is sufficiently great to produce a deleterious result.

There is another side, however, which should not be forgotten, and that is the excellent effect which music of this kind has on the musical memory of the average student, and the desire which it creates for further study. The writer remembers well the thrill which he got the first time he participated in the singing of "Unfold, Ye Portals Everlasting," and the greater impression which was made when he heard, for the first time, the "Hallelujah" chorus from "The Messiah." However, for general school purposes it is better to refrain from this practice, than to indulge in it to excess.

THE FAULTS IN ASSEMBLY SINGING.

Unprepared assembly singing, that is the so-called community type, is not only unproductive, but undesirable. It served a good purpose during the war, when people needed a cheering influence. It served a better purpose in the great camps, and found a natural outlet in school assembly singing.

It is an easy, and we might say, careless way of accomplishing an end. We have no hesitancy in stating that when this type of teaching is substituted for the better and more educational method of acquiring musical intelligence, then the time has come to put a stop to what is acknowledged by educators to be a dangerous influence.

Carelessness in assembly singing leads to similar carelessness in class instruction. A wonderful opportunity is lost to do consistent and articulated teaching, and in the end, no particular object is accomplished.

LYRICAL SINGING AND BIOGRAPHY.

A highly desirable type of assembly singing is that which combines the study of song with a study of the lives of music creators. There are many instances in the lives of all our recognized composers which will interest the children. One need go no further than Beethoven, Schubert and Mozart, to illustrate the point in question. The principle of motivation can not be carried out in a more delightful manner than to picture the music with a biographical study of the composer—the song then lives, and the impression is lasting.

Nevin and Milligan Heard by Thousands

Following their recital before the members of the Tuesday Morning Musical Club of Springfield, Mass., November 15, Olive Nevin, soprano, and Harold Milligan, organist of the Fifth Avenue Baptist Church, were heard in recital in the municipal series in the City Auditorium on November 16. The organ there is an especially fine one and gave Mr. Milligan every opportunity to exert all his well known powers. Miss Nevin, who assisted, first sang an aria from the Parker prize opera "Fairyland," Claude Warford's "Approach of Night," "Vox Invicta" by Salter, and Frank La Forge's "Yellow Sands."

As the Springfield Auditorium now is equipped so that performances there can be heard by wireless operators within a distance of 300 miles, it can be estimated that the audience which actually heard the artists numbered several thousands.

Louis Kazze Gives Lecture

Louis Kazze, pianist of Philadelphia, gave a lecture recently before the South Philadelphia Music Teachers' Alliance at the Settlement Music School, on "The Relative Importance of Intellect and Emotion in Music." Mr. Kazze pointed out the fact that emotion is the purpose in art, and that the academic (technical) and intellectual elements are the means to the expression of emotion. As illustrations he offered various poems by Shelley, Browning, Tennyson and Heine, and some sculptures of Rodin and paintings by Watts, Burne-Jones and Raphael.

Schumann-Heink Recaptivates San Francisco

After Mme. Schumann-Heink's recent concert in San Francisco it was only necessary to glance at the headlines in the leading newspapers of that city to get an idea of the sweeping measure of success that she achieved on this eventful occasion.

"Diva Charms Vast Audience," wrote Redfern Mason, the dean of the Pacific Coast music editors, in the Examiner.

"Mme. Schumann-Heink Given Ovation" was the big type in the Bulletin, while the Chronicle fell into line with "Audience Fills House to Hear Famous Diva." And the Call and Post put it this way: "Schumann-Heink Sings with New Inspiration."

Incidentally, Mme. Schumann-Heink drew a capacity house with as many as could be crowded into seats on the stage and all available standing room occupied. Then, too, it was a wonderful program that the diva offered—twenty-two songs, counting encores and repetitions, a tremendous task for a singer of any age, but not for that superwoman among the vocalists, Ernestine Schumann-Heink.

BERLIN

(Continued from page 6)

talents have been acknowledged in these columns before, again gave evidence of them, as well as an astonishing technical skill, in compositions by Bach-Busoni, Chopin (B minor sonata), Alkan, and four rhapsodies of Liszt. Especially interesting were the Alkan etudes and the ingenious "Tambourin," whose high demands in respect of sound values were splendidly fulfilled. Plenty of dash and a sense for the big line distinguished the Liszt rhapsodies.

Rudolph Polk gave proof of his prowess in the manner customary in these parts, playing three concertos with orchestra in one evening. The group was more than ordinarily interesting: Nardini E minor, Bruch's Scotch fantasy, op. 46, and Tchaikowsky. The young violinist astonished not only by his technical facility but also by his sound musicianship and a most sympathetic though not sentimental tone. His future concerts will be looked forward to with great interest. He was accompanied by the Philharmonic Orchestra under Richard Hagel.

Another young violinist in his all-concerto concert, Maurits Van den Berg, had the privilege of Fritz Reiner's accompaniment with the same orchestra. Van den Berg is the young Dutchman who a year ago succeeded Géza von Kresz as first concertmaster of the Philharmonic Orchestra. He proved, in this concert, that he is not only an excellent concertmaster but a remarkable virtuoso as well, for besides the Spohr ("Gesangs-Szene") and Brahms he played the Joachim D minor concerto, a difficult task even for virtuosos. He acquitted himself most honorably, showing an excellent sense of style, abundant temperament and finished musicianship. CÉSAR SAERCHINGER.

Macbeth Pleases Asheville

Asheville, N. C., November 9, 1921.—On her second visit to Asheville, for the purpose of opening the All-Star Concert Series, Florence Macbeth, of the Chicago Opera, completely won the large audience assembled in the Auditorium last night. Her program was chosen with excellent taste and was sufficiently varied to please everyone present, judging by the many encores she was called upon to give. In her renditions, which included the vocal gems of five nations, and two arias, she revealed a mastery of the art of interpretation, this being particularly apparent in the "Polonaise" from "Mignon," the "Slumber Song" of MacDowell, and the ever loved "Last Rose of Summer," given as an encore. The accompaniments were rendered by George Roberts. S. B. D.

Three Dates Here for Salvi in Eight Days

Alberto Salvi, harpist, who has heretofore been more widely known in the West than in New York City, will have three appearances within eight days in this city, the first of which was on Saturday, December 10, at Carnegie Hall, where he appeared with Lucrezia Bori, Metropolitan soprano, in a gala concert for the benefit of the Hospital and House of Rest for Consumptives, Inwood-on-the-Hudson, New York. On Monday, Mr. Salvi played at Mr. Bagby's Morning Musicale in the ballroom of the Waldorf-Astoria Hotel, and on Sunday, December 18, he makes his first orchestral appearance in New York as soloist with the Metropolitan Opera House Orchestra, playing Zabel's concerto in C minor.

Persson's Boyish Impression of Bispham

When Frederick Persson was a youngster in Chicago, he heard the late David Bispham do his famous interpretation of "The Raven." Then and there the little fellow sat perfectly enthralled and vowed in his boyish soul that he hoped the day would come when he could play it for the distinguished artist. Time went on—as it always does—and young Persson met Mr. Bispham in Chicago and was asked to go on an unexpected tour with him. Strangely enough at the last concert the singer was requested to give "The Raven," and as Mr. Persson was the accompanist, his boyish wish came true. He played it for him!

Bach Program by Friends of Music

The Society of the Friends of Music announces a Bach program for its third concert on Sunday afternoon, December 18, at the Town Hall, under the direction of Artur Bodanzky. The soloists will be Harold Bauer, piano; Lucille Taylor, soprano; Marion Telva, contralto; George Meader, tenor, and William Gustafson, bass. The chorus of the Society will again be heard, and the program consists of the Church cantata No. 102, "Herr, deine Augen sehen nach dem Glauben," the piano concerto in D minor, and, as the closing number, Bach's diverting "Coffee Cantata."

Homsted Artists Heard at Musicale

Katherine Kirkwood Ivey, contralto; Oliver McCroskery, baritone, and Lora Delle Northcott, soprano, gave an afternoon of music in New York on December 4. Mrs. Ivey and Mr. McCroskery, both pupils of Grace Farrington Homsted, were heard in selections by Remo Taverio, with the composer at the piano.

Thaddeus Rich Conducting at Festivals

Thaddeus Rich has won much praise for himself as conductor of members of the Philadelphia Orchestra at the various festivals, among which mention might be made of Norfolk and Richmond, Va.; Greensboro and Asheville, N. C.; Springfield and Worcester, Mass.

Enough
Said

THE NEW YORK TIMES.

N. Y. SYMPHONY

WALTER DAMROSCH, Conductor

Carnegie Hall, Sat. Ev., 8:15. Alt.

WAGNER PROGRAM

"Siegfried's Rhine Journey,"

Wotan's Farewell and Fire-charm; ex-

cerpts from "THE TWILIGHT OF THE

GOONS," Siegfried's Rhine Journey,

Siegfried and the Rhine Maidens.

Soloists: Mmes. PARKHURST,

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THE CLEVELAND NEWS, December 2nd, 1921.
SOLOIST WITH THE CLEVELAND ORCHES-
TRA. NIKOLAI SOKOLOFF, Conductor.

D'ALVAREZ

Is Praised at Concert

*Singer to Be One of Greatest National Favorites,
Critic Predicts; Audiences Now Enchanted by Star.*

BY ARCHIE BELL

Marguerite D'Alvarez. Write the name down in your mental notebook, if it is not already there and if you were not in last night's audience at Masonic Hall. If you were, or if you heard her when she sang at the Hotel Statler last season, or if you have heard her with the Chicago Opera Company, the name is indelibly fixed. You'll need nothing to remind you. You'll know that a great star has arisen upon the horizon of national popularity.

Three New York managers (not her own) and three directors of orchestra (not including Nikolai Sokoloff, who doubtless would express the same opinion) have prophesied that inside of two or three years D'Alvarez will be one of the great popular concert favorites of the United States. She has all of the essentials of greatness. In the first place, a deep, rich contralto voice of wide range and the colors of a kaleidoscope. Secondly, brains. Third, she's an olive-skinned, black-eyed beauty of the type that Merimee wrote about and for whom Bizet wrote immortal music.

The second part of the program chiefly belonged to D'Alvarez, who, of course, was the big feature of the evening. Madame offered three numbers, each in marked contrast to the others, and in each revealed her delightful and tremendous vocal powers.

The first, Chausson's "Chanson Perpetuelle," a mighty difficult number. D'Alvarez gave it the solemn ring of a distant church organ, refinement and skillful interpretation making it the voice of a great grief in its last utterance.

In the "Printemps qui commence" from "Samson et Delilah," the opera in which she opened the season of the Chicago Opera a few nights ago, she changed color of voice, manner of singing and expressed an entirely different mood, created quite another picture in a few tones and, if one might express a preference, was more in the mood that one prefers from her. Delilah's music at best is not great; but it may be made to appear to be great by great artistry. Such was that we heard last evening in the brief excerpt.

But from this there was another transition to the Seguidilla from Bizet's "Carmen." One would say offhand that if ever a singer was born to interpret this role of the smuggler and cigarette-girl of Seville, it was this lady who was born with the natural voice and in whose veins flows the blood of Spain, with a touch of the Aztec, a combination of fire, brilliancy and ancient primitiveness. Here in a flash and just for a flash you saw the whole setting of "Carmen." Here was Carmen.

She is more than a singer, because she is an all-round musician, thoroughly, sensitively and broadly considered. And watch out—within three years her name will be among the household familiars in this country.



Photo Lestalle

Marguerite D'Alvarez, contralto, a member of the Chicago Opera Company, was the soloist. For her first number she chose the "Chanson Perpetuelle" of Chausson, which was heard here for the first time. It is an impressive piece of music, and Mme. D'Alvarez sang it with dramatic power and eloquence, revealing a voice of notable volume and of finely resonant timbre. The "Printemps qui commence" from "Samson and Delilah" offered the singer better opportunity, however. In this aria she disclosed a greater beauty of tone and a more persuasive style; yet this difference lay doubtless far more in the songs than in their interpreter. The soloist won an emphatic success, and had to return to the stage many times to bow her acknowledgment of the generous and long continued applause.—*Cleveland Plain Dealer*. (Jas. H. Rogers.)

It was in the Saint-Saens and "Carmen" excerpts that the full glory of her voice found expressive and interpretative utterance. A tempest of approbative applause followed these numbers, and only the ukase of no encores prevented a repetition of the "Seguidilla," which was splendidly rendered both as to concept and delivery.—*Cleveland Press* (Wilson G. Smith).

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Elaborate Pageant Given—Alberto Salvi in Recital—Clarence Cameron White Appears—Van der Veer and Miller Please—Emmy Destinn Enthusiastically Received—Items of Interest

Omaha, Nebr., November 22, 1921.—The annual convention of the Nebraska State Teachers' Association was this year the occasion for more than the usual proportion of musical activity. The regular program presented to the teachers by the local Chamber of Commerce took the form of a recital by May Peterson, whose engaging personality, ease and poise of manner and delightful singing won for her the admiration of all hearers. While Miss Peterson's selection of numbers indicated a wide familiarity with all literature, she showed excellent judgment in choosing only such songs as are entirely suited to her voice and style. The effect of the numbers sung in foreign languages was

greatly enhanced by the lively and witty verbal explanations with which the artist prefaced them.

Adelyn Wood and Dorothy Morton, both well known local pianists, contributed two groups of two-piano pieces.

THE PAGEANT.

A highly spectacular and elaborate pageant was another feature of the entertainment provided for the visiting teachers. The work is entitled "Nebraska," and is the result of the labors of H. B. Alexander, who wrote the words, and Howard I. Kirkpatrick, who composed and arranged the music. It shows in successive scenes the history of the state from the days of the Indian inhabitants and the advent of the earliest settlers up to the present time, and requires for its presentation the collaboration of some hundreds of performers. These were all recruited from the various public schools of the city and trained under the direction of Lena May Williams. The guiding spirit was, of course, the school music supervisor, Juliet McCune, ably supported by Henry Cox, director of the several high school orchestras.

ALBERTO SALVI RECITAL.

Alberto Salvi, harp virtuoso, was introduced to the local public by the ladies of the First Central Congregational Church, under whose direction he gave a recital on Monday evening of last week. Mr. Salvi played a program which allowed free and full expression to his many excellences as a musical executant, and thoroughly interested the large audience.

CLARENCE CAMERON WHITE APPEARS AS COMPOSER AND ARTIST.

Clarence Cameron White appeared in a violin recital at the Brandeis Theater under the auspices of St. Philip's Episcopal Church. The program presented as a special feature a number of Mr. White's own compositions, all written in the negro idiom, and showing its essential characteristics. All were melodious; they were, in addition, effectively written for the instrument, of sustained interest, and provided with piano accompaniments unusually rich and varied. Clyde LeRoy Glass was the pianist.

VAN DER VEER AND MILLER PLEASE.

The Omaha Business Woman's Club presented as the second event in the current series, Nevada Van der Veer, contralto, and Reed Miller, tenor, in a joint recital at the municipal auditorium last Friday. As both artists were in good voice and otherwise well disposed, the evening proved to be one of much musical satisfaction. The program was unhackneyed in content, opening and closing with duets by the two artists, and further varied by piano numbers by Stewart Wille.

DESTINN DELIGHTS.

Emmy Destinn gave an impressive demonstration of her vocal prowess in a recital at the Brandeis Theater last

Sunday afternoon. Beginning with an aria by Handel, she gave examples of the song products of various schools and periods, lavishing upon each the same vocal and emotional wealth.

Roderick White proved himself the eminent artist that he is, playing with a smooth flowing technic and a notable elegance of phrasing. Both artists were capably supported by Georges Lepeyre at the piano.

NOTES.

Louise Jansen-Wylie was the soprano soloist at the symphony concert given Sunday at the Rialto Theater, under the baton of Harry Brader. Mrs. Wylie's numbers were: "The Moon Behind the Cottonwood," Cadman; "My Love Is a Muleteer," Nogerio, and "The World Is Waiting for the Sunrise," Seitz.

John Philip Sousa and his famous band gave two fine concerts Sunday at the Municipal Auditorium. J. P. D.

Musical News from Pittsburgh

Pittsburgh, Pa., November 23, 1921.—Pittsburgh feels the music season has been formally launched when Conductor Leopold Stokowski and the Philadelphia Orchestra have visited it. The first concert brought Helen Stanley, as soloist, and a fine reading of Beethoven's seventh symphony, two pieces by Eric Satie, and the closing scene from Wagner's "Walküre."

Geraldine Farrar again appeared after several years' absence. Ada Sassoli, harpist, and Edgar Schofield, baritone, ably assisted her at this delightful concert.

An agreeable surprise was realized in the program of Richard Strauss, who appeared as pianist and composer. Elizabeth Schumann sang three groups of Dr. Strauss' most interesting songs, and Mishel Piastro played the violin sonata.

In an exceptional program of lieder, American songs and Wagnerian airs, Florence Easton and Riccardo Martin received an enthusiastic reception. Mme. Easton only confirmed the impression made here last season with the Scotti forces that she is an artist par excellence. The older generation of concertgoers compared Mr. Martin's work to Plunkett Greene's. The closing duet from "Madame Butterfly" has never been sung here more satisfactorily.

The Borts popular concerts of the month brought Cecil Fanning, baritone, and May Mukle, cellist, both favorites in Pittsburgh. In the last popular program appeared Marcella Craft, gracious, capable and sincere, and also Serge Prokofieff, pianist. Pittsburgh was highly entertained by Prokofieff, who gave a group of his own piano compositions and numbers from Moussorgsky and Medtner.

In the Heyn Series, Edith Taylor Thomson presented Carolina Lazzari and Mario Chamlee in a varied program of fine merit, and Erika Morini, violinist, whose debut here repeated her fine success in other cities. J. F. L.

Klink Singing Four "Messiah" Dates

Since her highly successful recital at Aeolian Hall on November 3, Frieda Klink, who is rapidly forging ahead from the ranks of the younger contraltos, has been booked for various important engagements this season. On December 18 and 19 she will sing two important "Messiah" dates with the Handel and Haydn Society of Boston, and on December 20 and 21 she will give two performances of the same work in Washington, D. C. "Velvet voice Frieda Klink," said Max Smith, critic of the New York American, in speaking of her New York recital last month; and the critics of the other papers were equally as profuse in commenting upon the artistic work and advance of this artist.

Stopak with Another Symphony Orchestra

Josef Stopak, violinist, who has already given his first New York recital this year at Carnegie Hall, and who appeared as soloist with the New York Symphony Orchestra, has been engaged as soloist with the Baltimore Symphony Orchestra on March 19. Last season Mr. Stopak appeared in this city and scored such a substantial success that this season his reengagement is the result.

At present Mr. Stopak is on tour as assisting artist with Chaliapin and will play in most of the principal cities in the East, including Boston, Detroit and Chicago.

New Maley Song Dedicated to Reardon

The well known publishing house of M. Witmark & Sons recently published a charming song entitled "In a Little Town Nearby." It was composed by Florence Turner Maley and is dedicated to George W. Reardon, baritone, whose splendid voice and genial personality have made him a general favorite.



Frederick Hunter
TENOR

"A voice of great charm, and a method which is highly musical." — Chicago Daily News.

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ST. PAUL

SAYS:

If she is a nightingale she is the only one in America. Personally, I think she sings better than any bird. As she sings one feels that her voice is a vastly appreciated gift, Heaven-sent, that she has spent years in devout and careful development of it; that, in the interpretation of a song, she seeks to give of the very best that is within her.

This sincerity and loftiness of purpose are reflected in all that she does. Having elevated herself to a high plane of art she is able to lift others as she sings. Each phrase conveys a message; each note is a finely chiselled gem.

(Wilbur W. Judd, in the *St. Paul Pioneer Press*, October 26th, 1921.)

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MINNEAPOLIS

SAYS:

She has reached that period in her career as a concert artist where it is almost sufficient to say she sang, to know that somewhere an audience had a particularly enjoyable evening. In the arias she was excellent, singing with the wonderful purity of tone and the remarkable flexibility that has won for her an enviable reputation in opera; but were this singer merely the purveyor of cadenzas, roulades, chromatic runs and all the pyrotechnical extravagances of the coloratura singer alone one might tire. But she is more. Her work represents infinite care in preparation, and an intelligent application to a study of the whole field of song, and the result is evident in the wide divergence of interest represented in the chosen songs.

(James Davies, in the *Minneapolis Tribune*, October 26th, 1921.)

MASON & HAMLIN
PIANO

SCHREKER'S "SCHATZGRÄBER" SCORES IN LEIPSIK

A Symphony by Heinz Tiessen Makes Deep Impression—Nikisch's Return the "Event of Events"

Leipzig, November 20, 1921.—After an interval of several years, Leipzig has again heard an opera by Franz Schreker, namely, his "Schatzgräber." The performance was very carefully carried out and most successful under the musical leadership of Alfred Szendrei, with Hans Lissmann and Aline Sanden in the principal rôles. The public was most enthusiastic and the applause loud and long.

SCHREKER'S SCHRECKLICHE WOMEN.

The development, which Schreker has undergone in the interval from the "Ferne Klang" to the "Schatzgräber," may be regarded from three different viewpoints. As a dramatist, Schreker has become more and more engrossed by the false idea of womanhood to which he is prey. All his women are purely emotional creatures, beyond good and evil, hysterical to a degree. Their passions and caprices mean misery for all who come into contact with them. The heroine in the "Ferne Klang" was the daughter of a little civil servant named Grete; in the "Spielwerk" it was the daughter of a king, in the "Gezeichneten" the member of a patrician family, and now in the "Schatzgräber" it is Elis, the daughter of the owner of a forest inn. No class of society is spared by this man. These women, rotten at the very core, render Schreker's texts repulsive to the normally healthy listener, for it seems abhorrent to ordinary common sense to think that these overwrought creatures should determine the fates of human beings.

A FIRST CLASS MUSICAL DRAMATIST.

It is a pity about Schreker! For, as a musical dramatist, he is undoubtedly of imposing importance. He thoroughly understands the trick of building up an opera act so that it is effective on the stage. His librettos therefore should not be criticized by literary standards alone. For in reality musical considerations predominate: allegro and adagio, crescendo and diminuendo, forte and piano. The change of these "musical situations" rules the consecutiveness of the dramatic scenes. In the "Schatzgräber" the fact must also be taken into account that the entire piece has to be regarded as a vision that comes and vanishes. Not one of the acts closes with a brilliant finale or outward show. They all end softly, in a minor key; generally two persons only are left on the stage.

The development taken by the musician Schreker leads from intricacy to simplicity. His musical language has become plainly understandable. Although the harmony is modern in the best sense of the word, the impression of a conscious working with harmonic effects is nowhere apparent. The tonal coloring of the orchestra is absolutely entrancing. Even the most excruciating dissonances (on paper) are turned into the sweetest of euphonies by the great art of instrumentation. The voice parts are absolutely treated vocally in the "Schatzgräber," and are never covered by the orchestra. The third act, carried out by the two prin-

cipal characters, Elis and Els alone, is of especially luminous beauty.

TIESSEN'S SYMPHONY A SIGNIFICANT WORK.

The first important symphonic novelty of the season was the second symphony of Heinz Tiessen, performed at the third subscription concert of the Leipzig Konzertverein,



HEINZ TIESSEN,

one of the significant figures in the Younger Musical Germany, whose second symphony was successfully performed at Leipzig, in the presence of many eminent musicians. (Photo by Erna Lendvai-Dirksen)

under Hermann Scherchen. It is a youthful, virile work of high significance. Tiessen has used as his motto, Goethe's "Stirb und Werde;" but this does not indicate a duality like "Tod und Verklärung," Strauss' work, for instance. Here it is to embody only the eternal change of life and

death, of all human passions and desires; in short, the continual process of being that takes place everywhere and without cessation. Everyone who approaches the work without knowing its contents, and above all, without bias, will receive the impression of its having been written by a young, temperamental and powerful composer. The luminous, unhampered strength that youth confers is expressed in a wealth of ideas which, crowded together in so limited a space, might almost confuse. The public entered fully into the author's intentions and gave him a hearty ovation. Among those present were Prof. Nikisch and numerous musicians of prominence.

SEE THE CONQUERING HERO.

The event of events in the concert life of Leipzig thus far was, of course, the reappearance of Nikisch at the desk of the Gewandhaus on his return from South America. The reception given him almost baffles description; minutes passed before he was able to begin and he had to bow his thanks repeatedly and ever again. Since then, Nikisch has several times led his splendid Gewandhaus orchestra to renewed triumphs. In his interpretations, unsurpassable in beauty of sound, Beethoven's "Leonore" overture, Brahms' first symphony and Bruckner's eighth became unforgettable experiences.

The evening given by Fritz Kreisler in the large hall of the Central Theater stands out vividly from among the soloist's recitals.

The Leipzig Tonkünstler Verein, now under the guidance of Prof. Paul Gräner, gave a concert devoted solely to the works of Leipzig composers. Besides such well known names as Paul Klenge, Stefan Krehl and Walter Niemann, who is attracting more and more widespread attention as a piano composer and who himself interpreted his writings at the instrument, we heard a young composer named Paul Hungar, who appears to have the makings of a good writer of chamber music.

DR. ADOLF ABER.

Sarah Barasch a Persevering Artist

Sarah Barasch, born and educated in New York, who demonstrated to her many friends and admirers at her New York recitals in Aeolian Hall that she is a pianist of great promise, owes much of her success to her perseverance and extraordinary love for music. When five years old, little



SARAH BARASCH
Pianist

Sarah was presented with a toy piano, on which she taught herself to play simple melodies by ear; and at the age of eight she began to study piano playing. Not having a piano of her own, the young child was obliged to practice on her teacher's instrument, as well as at the homes of friends when time permitted. This revealed an unusual interest, and disclosed to her parents that the child's love for music was beyond the average, which prompted them to offer any sacrifice to further her desires. Despite this love for music, little Sarah considered general education first and foremost, and graduated with honors from high school when fifteen years old. During her school years, the little girl encountered many drawbacks in the inability to devote the necessary time to develop her art technically and mentally, but she advanced with surprising rapidity just the same. The young pianist made her debut in recital at Aeolian Hall, New York, on May 10, 1920, and gave another recital in the same hall on May 6 of this year. Her playing at these recitals elicited warm praise from press and public. Although only seventeen years old now, she has appeared publicly many times. Her early training was under the personal supervision of her mother, who not only watched her musical advancement but also her mental development.

Schnabel's Debut Christmas Day

The American debut of Artur Schnabel, the Viennese pianist, is scheduled for Sunday afternoon, December 25, in Carnegie Hall. Mr. Schnabel sailed on the S. S. "Manchuria" on December 10 and is due in New York on December 21. He has already cabled his program for the initial recital which will be devoted to the fantasia of Schumann, and sonatas by Schubert and Brahms.

Jeffrey to Play in Middletown, N. Y.

Helen Jeffrey, violinist, will be soloist with the Apollo Club of Middletown, N. Y., at the midwinter concert to take place on January 23.

L'ENTENTE CORDIALE

While France and England may disagree in matters of armament they are at one in appreciation of the

FLONZALEY QUARTET

PARIS

(Oct. 23, 1921)

The Flonzaley Quartet displayed a remarkable ensemble, purity of style and musicianship.—*Le Gaulois*.

One wonders at the technical qualities of these brilliant artists, at the variety and sureness of their science, which results in the most unexpected effects. They also show uncommon artistry in revealing the thought of the composer which they interpret with rare skill.—*Comœdia*.

A great success met the Flonzaley Quartet. They instantly won the admiration of the public by their perfect interpretations. They are wonderful musicians.—*Le Petit Parisien*.

The famous Flonzaley Quartet gave an exceptionally interesting performance, with a sparkling execution of the Haydn Quartet in D, and other works by Enesco, Stravinsky and Beethoven.—*La Lanterne*.

A remarkable quartet—the Flonzaley Quartet. Their success was as great as it was deserved. They were cheered wherever they went.—*Le Figaro*.

LONDON

(Oct. 21, 1921)

It was delightful to hear the incomparable Flonzaley Quartet again, unfortunately their only appearance this season.—*Westminster Gazette*.

Not since they were here before, have we heard such music-making as this glorious combination of players gave us. All the constituent qualities of the finest quartet playing are theirs by conquest, and in no unmistakable manner did the large audience show the distinguished visitors how much they appreciated these qualities.—*Daily Telegraph*.

A perfect quartet! The performance of Haydn's Quartet in D would have been a revelation had one not heard them play it before.—*Daily Express*.

The wildest words of delight would not exaggerate the description of the delicately sensitive playing of the Flonzaley Quartet.—*Observer*.

In all they did there was a perfection that belongs only to great art.—*Daily News*.

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St. Louis Times—Oct. 18th, '21

"He revealed himself as ONE OF THE FINEST TENORS WHO HAVE EVER APPEARED IN THIS TOWN,—WHICH KNOWS MANY OF THEM. A BEAUTIFUL VOICE, WHICH HE EMPLOYS WITH RARE SKILL—HIS USE OF HEAD TONES MIGHT BE OBSERVED WITH ADVANTAGE BY MANY A SINGER—HIGH TONES THAT HAVE TELLING VIBRANCE IN THEM, AND ABUNDANCE OF POWER. Quite a list of desirable attributes.

"Mr. Chamlee possesses them all; and in addition he sings with

artistic finish, and with sensitive reaction to the poetic and musical content of a wide range of songs."—*Cleveland Plain-Dealer*, Oct. 22, 1921.

"He has A VOICE OF BEAUTIFUL QUALITY, TENDER AND WARM, POSSESSING VAST, DRAMATIC RESOURCES. He sang Cadman's 'Call Me No More' and 'Memories' by Ganz with exquisite tonal investiture and dramatic intelligence, and of Leoncavallo's 'Matinata,' an encore, he made a glorious offering."—*Toledo Daily Blade*, Oct. 19, 1921.

"CHAMLEE A GREAT TENOR"

"CARUSO-LIKE SINGER OPENED FRITSCHY SERIES YESTERDAY.

"The Italian numbers brought out LUSCIOUS TONE, AND A WARM, SMOOTH, FLOWING LEGATO. The young singer seemed frankly pleased with his success with the audience, which recalled him a half dozen times following the 'M'Appari' from 'Marta.' Take Rudolph Ganz's 'Memories' as an example of his interpretative art. The song, which is big or little, according to the singer's ability to suggest memories, was richly burdened with meaning. Throughout the program there was a tendency to broaden and vitalize the more or less familiar music—a tendency fine to discern in an artist so near the beginning of his career."—*Kansas City Times*, Oct. 12, 1921.

"FAMOUS TENOR CHARMS CAPACITY CROWD WITH HIS VOICE HERE LAST NIGHT."

"Mario Chamlee, Tenor of the Metropolitan Opera Company, sang last night to an audience that filled the auditorium, and HE SANG STRAIGHT INTO THE HEARTS OF EVERYBODY PRESENT.

"Mr. Chamlee is a lyric tenor, of good stage presence, and, to use the hackneyed phrase, of pleasing personality. The critics have said, 'THE MANTLE OF CARUSO WILL FALL UPON YOUNG CHAMLEE,' and, from hearing him last night, it seems possible."—*Frankfort (Indiana) Morning Times*, Oct. 4, 1921.



Mishkin Photo

As Mario in "Tosca"

"A young American tenor, a Californian, Mr. Mario Chamlee, gave the song recital. HE IS ALL HIS PRESS NOTICES CLAIM FOR HIM. In fact, his press notices, once you hear him, seem conservative,—almost cold and formal. HE HAS THE PHYSIQUE, THE VOICE. He is sure of himself. He has presence, and he has the gift of making selections that, from first to last, show not only the range and power of his voice, and its inimitable quality of tone, but that also have the elements that please the untrained in music.

"And as his notes trailed off into A GOLDEN THREAD OF SOUND, in 'Sleep, Then, Ah, Sleep,' one could not but think how wonderful it would be to be a weary child upon his knee, falling asleep in the deepening twilight of a summer eve, to the subdued, caressing melody of his voice."—*Topeka (Kansas) Daily Capitol*, Oct. 11, 1921.

"GREAT TENOR HAD SPLENDID AUDIENCE"

"Mr. Chamlee, LIKENED BY MORE THAN ONE NEW YORK CRITIC AT HIS DEBUT LAST WINTER TO CARUSO, sang a rich and varied program. The longer he sang, the more the auditors enjoyed it, and, after already having given three encores, Mr. Chamlee came back after his closing number and sang 'La Donna e mobile' from 'Rigoletto' by Verdi,—a familiar number, but entirely new from the way Mr. Chamlee sang it."—*Chanute (Kansas) Daily Tribune*, Oct. 15, 1921.

"SECOND CARUSO SURPASSES EXPECTATIONS IN RECITAL WEDNESDAY NIGHT."

"Delighting one of the largest audiences ever gathered,—Mr. Chamlee surpassed all expectations, which had been raised high, because of the persistent comparison of Chamlee's voice with that of Caruso. His VOICE IS RICH, VIBRANT, MELLOW, AND COLORFUL, and he uses it spontaneously and normally."—*Appleton (Wisconsin) Post-Crescent*, Oct. 6, 1921.

"Mario Chamlee, the young American tenor who is mounting rapidly to a place in the operatic constellation, made a romantic figure as Cavaradossi and sang with fine lyric fervor. Since he was heard here a year ago, he has taken a vast stride in technique and in vocal capacity. His voice showed a fuller and more colorful tone and a greater ease in delivery. This growth of resource was evident in the first notes of 'Recondita Armonia,' tones clear, sweet, and virile withal. His reading of that aria and of 'E Lucevan le stelle' were received with enthusiastic ovations. He is proving himself a sterling artist equipped with a splendidly robust throat and a sympathetic appeal."—*San Francisco Chronicle*, Sept. 20, 1921.

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CLEVELAND ENJOYS FINE MUSICAL TREAT

Erika Morini, Merle Alcock, Sophie Braslau, Ossip Gabrilowitsch, John Powell Among the Artists Heard—
Conductor Sokoloff and Symphony Forces
Give Interesting Programs

Cleveland, Ohio, November 29, 1921.—Walter Obert is a young man who has answered for himself the question as to whether a general education contributes to musicianship by "majoring" in music while taking his degree at Oberlin College. He has also studied with Wilson G. Smith, Kottreuer, and Becker of Cleveland. He gave a piano recital November 19, and his program was well built up and well presented, and all the more remarkable because he has maintained the teaching of a large class while continuing his studies with Mr. Becker.

ERIKA MORINI IN RECITAL

The second concert of the "Five Great Artists' Series" November 21, found a well filled house in a mood of intense expectancy to hear Erika Morini. One looked at the program—concerto in A minor, Vitoi, and sonata in G minor (for violin alone), Bach, and a third and fourth group—and felt very dubious about any girl presenting such serious music to so critical an audience, for the musically elect were out in full force.

Curiously enough, her most perfect performance was in the fuga of the Bach sonata. It would be difficult to excel her perfection of phrasing. She is not lacking in sparkle and fire, as evidenced in her shorter numbers, particularly Moszkowski's "Guitarre."

MERLE ALCOCK AT FRIDAY MORNING MUSICALS

The program of songs presented by Merle Alcock, Friday morning, was as cleverly chosen and charmingly presented as one has learned to expect from this gifted singer. First came seventeenth and eighteenth century songs by Haydn, Handel and Lully, sung with the limpid clarity of style and diction they demanded. Then followed a delightful group of French songs. To close there was a group of Louisiana bayou ballads, texts and melodies collected by Mino Morpe, and edited by Kurt Schindler. These last were in lighter vein and very charming.

Miss Alcock, radiant as usual, was welcomed with genuine enthusiasm. She has won her way with her Cleveland following, and she never disappoints her hearers. She sings with elegance as well as with a beautiful tone and fine musical taste, hence is peculiarly adapted to please the patrons of the Morning Musicals.

Nina Romaine, pianist, was also on the program.

BRASLAU AND GABRILOWITSCH HEARD

Both Sophie Braslau and Ossip Gabrilowitsch, who gave a concert November 22, are well established Cleveland favorites, and as a matter of course were greeted by a full house. Rachmaninoff's "Song Without Words" she sang exceedingly well. One felt almost as if that one song was so perfect that it should be heard alone. A song of Hugo Wolf's in the same group was also very lovely.

Responding at length to repeated recalls, she played her own accompaniment and sang the "Habanera" from "Carmen."

The writer happened to meet an unusual number of musicians this week, and has been impressed with the profound respect and admiration that all hold for the playing of Gabrilowitsch. He is the prime favorite of his fellow craftsmen. He holds this place not only for his musicianship, but also for the poetic beauty of his tone color, phrasing, and fine, subtle shading. His playing of Schumann's "Nachstück" was one of those perfect performances that remain as a treasured memory and standard of comparison. His most important work was the Schumann G minor sonata.

JOHN POWELL SOLOIST AT SYMPHONY CONCERT

Conductor Nikolai Sokoloff gave a fine reading of Beethoven's eighth symphony at the fourth pair of concerts, November 24 and 26, the orchestra playing with unusual smoothness. One of the events of the program was "The Fire Bird" of Stravinsky, not heard since the Russian Ballet was here under Diaghileff. It was a rare treat. Some who heard it Thursday night came again Saturday afternoon just to hear it repeated. It was one of the most illuminating readings Mr. Sokoloff has given.

John Powell achieved a popular success, both for his playing and his composition. His rhapsody is interesting and well worth hearing and playing. The orchestration is good, the rhythms especially telling, and the themes vary from those suggestive of the rollicking dance to the weird minor snatches which seem most characteristic of the negro race. But it was an energetic and cheerful composition on the

whole, and is a genuine contribution to American musical literature.

POPULAR CONCERT

Following the policy of introducing the various instruments of the orchestra to the public, the soloists at the "pop" concert, November 27, were Samuel Lifschey, who played the andante and allegro confuco from the concerto for viola and orchestra by Cecil Forsyth. Then there was a concertino for flute and orchestra by Chaminade, played by Weyert A. Moore. Both the soloists were doubly encored, first, of course, because of the music, but secondly because of the interest in the instruments employed.

Another very popular number was the air from suite No. 3, for strings, by Bach. An overture, "Old New England," by Eric Delamarter, assistant conductor of the Chicago Orchestra, and Victor Herbert's "American Fantasy" comprised the second half of the program. M. B. P.

"Sorter Miss You" Finds a Successor

Clay Smith, who wrote that charming song favorite, "Sorter Miss You," has written a new number that is its logical and inevitable successor. Not that "Sorter Miss You" needs any successor in the sense that its power to attract is waning! Far from it. The little song favorite of the concert and chautauqua stages is as big a seller as ever. No doubt its success has spurred on Clay Smith to write another vocal gem as good; but whatever the reason,

"Her voice is beautifully clear and entirely adequate to all her numbers and her stage presence agreeable."

—The St. Paul Pioneer Press.



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certain it is he has succeeded. The new song bears the title "Seem to See You," which of itself is indicative of its right to be regarded in the same class as "Sorter Miss You." Everyone who likes the latter will be sure to accord a warm welcome to "Seem to See You," which is dainty, appealing and melodious, and furnished happily with another of those effectively simple violin obligatos that are usually a distinctive and very acceptable feature of Mr. Smith's songs. "Seem to See You" was recently introduced at a recital by Edna Swanson Ver Haar, where it had to be repeated. M. Witmark & Sons, publishers of "Sorter Miss You," is issuing "Seem to See You" immediately.

Another Mobile Success for Zoellner Quartet

Mobile, Ala., November 8, 1921.—The Zoellner Quartet gave a splendid program here on November 5, under the auspices of the Junior Music Lovers. Much interest centered around the Ravel quartet, which was given an admirable performance, as well as a Grieg and Haydn quartet. The success was equal to the previous appearance two years ago, when an ovation was accorded the organization. The Zoellners were to appear under the auspices of the Junior Music Lovers last year, but the serious illness of Mrs. Joseph Zoellner, Sr., caused the engagement to be changed until this season. R. M.

CHATTANOOGA JOTTINGS

Chattanooga, Tenn., November 21, 1921.—The opening program of the Artists' Course, under the auspices of the Chattanooga Music Club, was given by Charles Hackett, tenor, assisted by Grace Wagner, soprano. The new High School auditorium, in which the concert was given, was filled. Mr. Hackett's numbers included "Waft Her Angels" (Handel), "Galida Manina," from "La Bohème"; "Crepusculines," by Massenet; "Mai" (Saint-Saëns), "L'Hivir" (Koechlin), and "Hymn de Soleil" (Georges). Miss Wagner sang several groups, including operatic arias and folk songs that were well received. Lester Hodges was at the piano.

Frances Alda, soprano, with Gutia Casini, cellist, and Theodore Flint, pianist, presented the second concert in the "All Star" course. Compositions of the seventeenth century; Gypsy songs of Sarasate-Casini; groups including numbers by Sibelius, Debussy, MacDowell, Hue, Franck and Maxwell formed a brilliant program of songs and instrumental selections rarely enjoyed by a Chattanooga audience. "The Singer," written and dedicated to Mme. Alda by Maxwell, brought an encore. Mr. Flint gave two piano numbers. The groups of gypsy songs proved to be the cellist's most favored offering.

Two concerts given recently by local talent under the direction of the Music Club were conducted by Hugh Ri Dou and Mrs. Morris Temple, respectively.

Eloise Baylor, coloratura soprano of this city, assisted by Lester Cohn, violinist, and Hugh Ri Dou, pianist, was heard in recital at the Bijou Theater. Her repertory included an aria from "I Puritani"; the "Shadow Song," from "Dinorah"; "Berceuse," from "Jocelyn," and "Merry Brown Thrush," by Roy Lamont Smith. The program closed with a waltz song, with violin obligato, composed by Prof. Smith. Mr. Cohn contributed, among other numbers, "The Old Refrain" and "Libesfreud," by Kreisler.

Gertrude Ross, composer, of Los Angeles, was a Fall visitor in Chattanooga, her former home. As a guest of the High School one afternoon she favored the pupils with a rendition of her noted composition, "Dawn in the Desert."

Chattanooga School of Music, under Mrs. R. L. Teichfus; Cadek Conservatory, under Joseph O. Cadek, and the American School of Music, under C. F. Gluck, have all presented their opening programs ushering in what promises to be an unusually busy school season.

Additions to the series of concerts already scheduled for this season are announced in the coming of John McCormack in December and Galli-Curci in the Spring.

The opera "Bul-bul" will be presented by pupils of the High School in December, under the direction of Clara Whips, musical leader.

The music departments of the Chattanooga Woman's Club and Kosmos and the M. B. Clubs have held their opening recitals within the month.

Interest attaches to the competition fostered by the Federation of Music Clubs, under Mrs. John Lamar Meek, for the best song on the theme "Tennessee." Chattanooga News is offering an additional fifty dollar prize in the furtherance of the patriotic spirit along similar lines.

Plans for the presentation of "The Messiah" by local talent, to be followed by the "Creation" and "Elijah," are being formed under the direction of Prof. Myers, the new organist and choirmaster of St. Paul's. Meetings are being held by the leading vocalists of the city with a view to organizing an oratorio society as a permanent songfest.

The present week was ushered in by Mrs. Monio Temple's program, in which she presented Miss Peasley, pianist. Mr. Campbell, baritone, and the Cadek Trio (composed of Joseph O. Cadek, violin; Dorothy Phillips, cello; Lillian Cadek, piano,) played chamber music. Mrs. George Lawton accompanied Mr. Campbell. The concert was held in the Court House auditorium and is one of the series which has become popularized during the last ten years by the Music Club, the concerts being held almost without cessation on the first Monday night of each month. K. M. V.

Paul Althouse in Boston

On December 6 Paul Althouse sang the tenor role in the "Damnation of Faust" with the Cecilia Society of Boston. On this occasion Mr. Althouse scored his usual success, as the papers from that city will testify. Among the more important cities in which Mr. Althouse will sing this month are: Cleveland, Ohio; Reading, Pa.; Springfield, Mass., and in New York at the Biltmore Morning Musicals.

Minnie Carey Stine's Engagements

Minnie Carey Stine appeared as soloist at the centennial celebration of Camden Lodge, No. 15, F. and A. M., November 14, and met with her usual success. On November 20 she sang several solos and in a quartet at Holy Trinity Church, New York.

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WHAT KREISLER IS TO THE VIOLIN LEVITZKI IS TO THE PIANO.—*Sydney Bystander.*

There is that irresistible swaying rhythm which is the soul of all music, and this, added to an almost uncanny power such as Paderewski and Rubinstein had in their heyday, combine to make Levitzki the most compelling musical force, perhaps, that has ever visited Australia.—*Sydney Sunday Times.*

Seldom in its history has the Town Hall housed a more tumultuous crowd. At the close of the programme and after the third encore, Liszt's Campanella, the scene was really most reminiscent of Paderewski's farewell in the same hall 15 or 20 years ago. Mr. Levitzki's technique is perfect, and no pianist that one had ever heard executes so much with so little expenditure of nervous and physical energy.—*Melbourne Herald.*

Levitzki is a great player. He has a technique of quite marvelous order—fingers of steel, and arms, judging from the way he uses them, as strong as a wrestler's. His soul seems to be full of ardour, the ardour of a man who has had no illusions. He calls up spirits, and, what's more, makes them come. But Levitzki had the spirits well in hand. One felt that he was strong enough to have tried conclusions with the serpent of the Laocoon if the thing had been in his way. His Chopin efforts aroused extraordinary enthusiasm. His was Chopin in the clear, bright sun, with fresh breezes turning the pages. Even in the F sharp nocturne, a piece over which young ladies dream and young swains sigh, the treatment was beautifully sanative and charmingly invigorating.—*Melbourne Argus.*

Levitzki's playing takes rank among the rare and beautiful things of life.—*Sydney Daily Telegraph.*

In the hands of a master like Levitzki it is sheer folly to assert that classical music is beyond the comprehension and enjoyment of the great majority of people. Mr. Levitzki had his audience shouting itself hoarse with applause and before the end worked up in a perfect frenzy of delight—and all with classical music. Mr. Levitzki's technique is superb, and joined with it is a temperament that finds full expression in the work of the moment—a glittering Chopin number or a sublime passage in Beethoven.—*Wellington Evening Post.*

Not only is Levitzki a master at the keyboard, but he has potential greatness as a composer. His waltz in A major is a gem of rhythmical loveliness, with alternating light and shade representing the gaiety and romance of the dance. In strong contrast is his waltz in G sharp minor, a movement of such strength and pulsating swing that (when dynamically played finally as an encore) it inevitably swept the audience off their feet.—*Wellington Dominion.*

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PARIS ENJOYS HEARING AMERICAN ARTISTS

Ralph Lawton, Walter Rummel and Arthur Kraeckmann Give Programs—Blair Fairchild the First American Composer to Have a Work Produced on the Stage of the Opéra-Comique—Gall and Marcoux Score in Opera—Toscha Seidel Heard for First Time—Stracciari Arrives en Route to Spain—Harold Henry Teaching in Paris—Calvé Off to America

Paris, November 22, 1921.—The topic that in interest almost equals that of the German reparation payment and the Washington disarmament conference is what the Parisian terms the "crisis of the theater." The Parisian talks about it everywhere and long articles appear about it in the daily press. Yet I have noticed that the concert halls are well filled, that the Opéra Comique is crowded for every performance, that it is almost impossible to secure seats for subscription performances at the Opéra and that S. R. O. is the rule at the Theatre Edouard VII, where Sascha Guitry's "Jaqueline," with Lucien Guitry as the star, is the attraction. It seems to me that in Paris, as in every other cosmopolitan city, the public will patronize good performances, so the solution of the crisis is up to the theater manager.

AMERICAN PIANISTS.

Wednesday evening, November 16, Ralph Lawton, the American pianist, gave a recital at the Salle Pleyel. Mr. Lawton is the former director of the musical schools of

the University of Iowa and Drake University. He gave a program of Chopin and Liszt, in which he displayed the lightness and sureness of his touch to great advantage.

Another American pianist who appeared for the second time this season in Paris is Walter Rummel. His concert was given Thursday evening, November 17, at the Salle des Agriculteurs, before an audience that filled every seat in the hall and on the platform. He gave a brilliant program of modern compositions.

FAIRCHILD'S BALLET IN REHEARSAL.

Of particular interest to Americans is the announcement of the Opéra-Comique that rehearsals have begun for the forthcoming production of "Dame Libellule," a new opera by Blair Fairchild, an American composer. This is the first time that the work of an American composer is to be presented on the stage of the Opéra-Comique. The opera will be produced during the month of December. Mr. Fairchild has lived in Paris for many years and during the war was very active in relief work among French musi-

cians and their families. He was decorated with the Legion of Honor. He was born in Belmont, Mass., in 1877, took up serious musical study during his undergraduate period at Harvard, and followed it up with work under the best masters in Paris. He spent some time in the American diplomatic service in Persia.

GALL IN FINE FORM.

Two artists well known in the United States, Vanni Marcoux and Yvonne Gall, appeared in "Tosca" at the Opéra-Comique last Thursday evening, November 17, and were given a real ovation. Marcoux was admirable as Scarpia, and Gall sang better than I ever heard her sing before.

TOSCHA SEIDEL PLAYS IN PARIS.

Another artist well known and very popular in America whose success in Paris amounted to a veritable triumph, is Toscha Seidel, who appeared here for the first time Friday evening, November 18, at the Salle des Agriculteurs. The young Russian violinist played remarkably well. His program was well selected to display his extraordinary technic, big tone, clear staccato, clean double stops and pure intonation.

AN AMERICAN BARITONE.

Among the soloists who appeared with the Orchestre de Paris at the Salle des Agriculteurs Sunday afternoon, November 20, was a young American baritone, Arthur Kraeckmann. He sang Cesar Franck's "Procession," "Le Cheval Noir," by Francis Casadesus, and "Plongeur," by Charles-Marie Widor. The orchestra was conducted by Francis Casadesus.

STRACCIARI EN ROUTE TO SPAIN.

A welcome visitor to the Paris offices of the MUSICAL COURIER was the Italian baritone, Riccardo Stracciari, who arrived from the United States, accompanied by his son Gino, Sunday evening, November 20. Two representatives of Mr. Mestres, the impresario of the Opera Company in Barcelona, Spain, were awaiting Stracciari to arrange with the customs house officials to clear Stracciari's theatrical costumes and ship them to Barcelona, where the great baritone is scheduled to appear. Stracciari left for Monte Carlo, where he is to meet Mme. Stracciari. They are to spend a few days with Mr. and Mrs. Gino Marinuzzi at San Remo prior to going to Barcelona.

The second of the series of Koussevitzky concerts took place at the Opéra, Thursday night, November 17. The only novelty of the program was the orchestral suite, "Miracles," from the "Le Conte du Tsar Saltan," by Rimsky-Korsakoff. The soloist was Robert Casadesus, pianist, who replaced Edouard Risler, indisposed. Mr. Casadesus played the fourth Beethoven concerto.

HAROLD HENRY TEACHING IN PARIS.

Harold Henry, the American concert pianist and teacher, arrived in Paris a few weeks ago and opened his studio in a magnificent old French mansion at Le Vesinet, the beautiful suburb of Paris about seventeen kilometres from the heart of the city. Mr. Henry came accompanied by a number of very talented pupils from the United States. He will give his first concert in Paris on December 8.

CALVÉ OFF FOR AMERICA.

A reception for Emma Calvé will be given by the American Women's Club in Paris next Sunday afternoon, November 26. Mme. Calvé expects to sail for the United States on December 2, where she is to begin a farewell world concert tour. The American women are planning to give her a hearty send-off.

THEODORE BAUER.

Bohemians to Honor Goldmark

On December 26, the Bohemians (New York Musicians' Club) will celebrate the fifteenth anniversary of the founding of the club, with a dinner tendered to Rubin Goldmark. The speakers, Herbert Witherspoon and Harold Bauer, will be followed by a musical program.

Sametini to Debut Here

Sametini will make his New York debut on January 11.



MILAN RODER,

who distinguished himself through the fine work he did as conductor of the season of comic operas presented at the Manhattan Opera House in New York. The operetta given during the week of November 15 was "Springtime," into which Mr. Roder infused the proper spirit and held his forces well under control at all times.

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Coningsby Clarke
Heap of Rose-Leaves, A...Willeby
If Love Had Wings...Lohr
Leafland Lullaby, A...Wood
Silver Lamps, The...Phillips
Song of the Soul...Breil
Woodland Bouquet, A...Liddle
You and I and the Moon...Phillips

MEZZO-SOPRANO

All I Ask of Life...D'Hardelot
Cheer-Up, Del...Coverley
Coolan Dhu...Leoni
Dawn, The...D'Hardelot
Good Morning, Brother Sun...shinel
I Dream of a Garden of Sun...shine
It is Only a Tiny Garden...Wood
Little Rose Among the Roses...Clarke
Mifanwy...Forster
My Message...D'Hardelot
Roses of Forgiveness...D'Hardelot
Some Other Day...Del Riego

CONTRALTO

Beloved, It is Morn...Aylward
Dear Faded Rose...Forster
Four Ducks on a Pond...Needham
Heatherland...Dumayne
I Long for You...Loughborough
Little House of Blessing...Lohr
Midsummer Madness...D'Hardelot
Night Nursery, The...Arundale
Rose in the Bud...Forster
Soul of Mine...Barns
Thy Hand in Mine...Johnson
When I Was Young...D'Hardelot

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SOMETIMES IN MY DREAMS

By GUY D'HARDELLOT

SMILE THROUGH YOUR TEARS

By BERNARD HAMBLEN

TENOR

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Fleurette, I Shall Never Forget,
Wood
Golden Stars That Shone in
Lombardy...Lohr
Little Corner of Your Heart...Lohr
Little Girl Next Door, The...Lohr
Little Mother at Home...Browning
Love's Garden of Roses...Wood
Road That Brought You to Me,
The...Hamblen
Stars That Light My Garden,
The...Russell
Stolen Pearl, A...Forster
Wonderful World of Romance,
Wood
You in a Gondola...Clarke

BARITONE

Because...D'Hardelot
Blind Ploughman, The...Clarke
Homing...Del Riego
In Summertime on Bredon...Peel
House of Memories, The...Aylward
Mate O'Mine...Elliott
Mother O'Mine...Tours
Rose of My Heart...Lohr
Sound of the Irish Bell, The...Trent
There is No Death...O'Hara
Under the May Moon...Sileu
Where My Caravan Has Rested,
Lohr

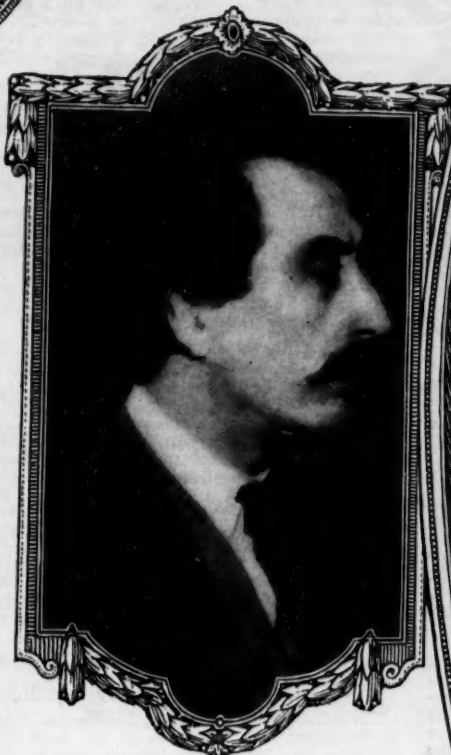
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Gunner, The...Wood
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Reaping...Clarke
Rest Thee, Sad Heart...Del Riego
Ringers, The...Lohr
Song of the Bow...Aylward
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FOREIGN NEWS IN BRIEF

REINER TO CONDUCT OPERA IN ROME.

Rome, November 18, 1921.—Fritz Reiner, chief conductor of the Dresden Opera, will conduct the rehearsals and several of the performances of Wagner's "Meistersinger" at the Teatro Costanzi, given here for the first time since the war. Reiner will be in Rome from the middle of December to the end of January, and may also be heard in concert. Meantime Dresden will have to get on without him.

MAX ROSEN BUSY IN EUROPE.

Berlin, November 22, 1921.—Max Rosen, the American violinist, after some extraordinary successes in Scandinavia, is about to resume his concert activity in Central Europe. He makes his first Berlin appearance since the war on November 27, playing the Tchaikowsky concerto with the Staatskapelle, Berlin's finest orchestra, under Oskar Fried. On December 7 he follows this up with a Berlin recital. In the same month he appears with orchestra and in recital in Vienna and later on in Prague and Bucharest. Arrangements to appear with the Warsaw Philharmonic are pending. In March, Rosen is engaged as soloist with the Dresden Staatskapelle under Fritz Reiner. Appearances in Rome and other Italian cities are to follow. After playing in Holland in April, Rosen will conclude the season with appearances in Paris and London.

KREISLER'S NEW STRING QUARTET.

Berlin, November 22, 1921.—Musical literature is about to receive an interesting addition in the shape of a composition for string quartet in A minor written by Fritz Kreisler and to be introduced to the public by the Klingler Quartet in the course of November in Berlin. The new piece will be published by the firm of Schott, Mayence. A new collection of songs by E. W. Korngold, entitled "Songs of Farewell," has just been published by Schott. Young Korngold's opera, "The Dead City," will be given on no less than thirty German stages in the course of this coming winter.

AN INTERESTING MEDICAL FEAT.

Berlin, November 19, 1921.—One of the most interesting events of the Berlin musical season so far was the re-appearance of Lula Mysz-Gmeiner, not only from a purely musical point of view, but also from a medical one as well. Mme. Mysz-Gmeiner's widely deplored retirement from the concert platform was due to a goitre growth that naturally interfered with her activities and, together with the bodily disturbances that accompanied it, told greatly on the artist's health. After long deliberation Mme. Gmeiner finally entrusted herself to the knife of the surgeon; the operation was performed, and with such success that the singer today is in possession of as pure, strong and sweet a voice as in the very heyday of her fame. The small circle of friends, who had the opportunity of hearing her privately previous to her re-appearance, were amazed at her voice and their opinion was upheld by public and press at her recent Berlin concert.

HENRI MARTEAU BECOMES A CONDUCTOR.

Stockholm, November 17, 1921.—Henri Marteau has accepted the post of conductor of the symphony concerts at Malmö, Sweden. He will enter upon his duties at once.

NEW WORKS BY HONEGGER OF THE "SIX."

Zürich, November 19, 1921.—Several new works by Arthur Honegger, the Swiss composer, known by his setting of "King David," are promised for the forthcoming season and will be heard first of all in the Swiss concert halls. Chief among them are his "Mimic Symphony" and a

"dixtuor" for string instruments, entitled "A Hymn." The lacking sizes of string instruments necessary for this composition have been constructed by L. Ser.

ORCHESTRAL SOVIET DECREES MUSIC TOO DIFFICULT.

Leipzig, November 21, 1921.—An interesting story is told in connection with the rehearsals for Schreker's "Schatzgräber" preparatory to its premiere at the Leipzig Theater. The spokesman of the "council of employees" informed the management that, according to the findings of the council, the orchestra was not able to play "music like that" for more than two hours at a stretch, and the prolongation of the rehearsal desired by the composer was therefore not granted. In future composers will apparently have to approach the workmen's council for their acquiescence before starting on a new piece, as it might not agree with their ideas of what is playable under the union rules.

NEW OPERA BY SEKLES HAS DOUBLE PREMIERE.

Wiesbaden, November 20, 1921.—The first performance anywhere of Bernhard Sekles' new opera, "Die Hochzeit des Fauna," will take place here on December 1. It will be given at Düsseldorf on the day following.

PRAGUE ORCHESTRA DISBANDED.

Prague, November 19, 1921.—A sign of the times: the Sak Philharmonic Orchestra in Prague, which enjoyed a favorable reputation, also outside of Czecho-Slovakia, has had to be disbanded as the founder and conductor was no longer in a position to bring together the means necessary for the upkeep.

MORE FRENCH OPERA IN GERMANY.

Aix-la-Chapelle, November 16, 1921.—Dukas' opera, "Ariadne and Bluebeard," was given with much success at the Municipal Theater here under the musical leadership of Erich Orthmann.

CONDUCTOR KOEGLER DIES.

Frankfurt, November 20, 1921.—Kapellmeister Gustav Kogel, who conducted the Berlin Philharmonic concerts until 1891, with Hans von Bülow as artistic adviser, died at Frankfurt in his seventy-third year. Kogel was very popular as a conductor in Germany, Russia and Holland. He visited the United States in 1906 and appeared as guest conductor with the Philharmonic Society in New York. Kogel withdrew from active musical life some years ago.

POOR OUTLOOK FOR CONDUCTORS.

Berlin, November 21, 1921.—The theatrical conductors incorporated in the "Genossenschaft Deutscher Bühnenangehöriger" at their recent meeting passed a resolution warning newcomers and would-be-conductors off the ground on account of the overcrowding of their profession and the scant prospects for getting a post of conductor during the next decade.

VIENNA HAS FEMALE SYMPHONY.

Vienna, November 25, 1921.—An interesting addition to the already existing musical societies is a female symphony orchestra, founded by a number of gifted women of this city. The orchestra made its first public appearance with a purely classical program and scored a great success.

VIENNESE CELEBRATE BRUCKNER ANNIVERSARY.

Vienna, November 26, 1921.—In commemoration of the twenty-fifth anniversary of Bruckner's death, when concerts were given in all the big halls, an official reception, to which the entire musical world of Vienna was invited, was held at the Town Hall by the municipal authorities. Besides this, a memorial plaque was unveiled at the Belvedere amid befitting ceremonial.

"PARSIFAL" TRIUMPHS IN MADRID.

Madrid, November 24, 1921.—The Royal Opera commenced its season in the presence of the King and Queen

of Spain with a gala performance of "Parsifal" under the conductorship of Leo Blech, and with Mme. Helene Widbrunn, Walter Kirchhoff and Carl Braun in the leading parts. The enthusiasm of the audience baffles all description and found expression in lengthy ovations.

PRESIDENT OF GERMANY BECOMES PEOPLE'S OPERA HEAD.

Berlin, November 25, 1921.—The president of the German Republic, Herr Ebert, has accepted the presidency of the executive of the Grosse Berliner Volksoper, the body which is popularizing opera among the broad masses of the people, and which is collecting funds for a great People's Opera in Berlin, to be built as soon as possible. As a temporary home, the former Kroll Theater is being reconstructed and this is expected to be opened in 1922.

FIRST BUSONI-HAUPTMANN "FAUST" OUT.

Berlin, November 25, 1921.—A new publication devoted to art and literature made its appearance here quite recently; it bears the name of "Faust" and has as editors Ferruccio Busoni and Gerhardt Hauptmann.

SCHILLINGS' OPERA FOR NEW YORK.

Berlin, November 26, 1921.—It is reported that Max von Schillings' opera, "Mona Lisa," has been accepted for performance by the Metropolitan Opera Company, of New York, and will be produced there next season, with Mme. Barbara Kemp, of the Berlin Opera, in the title role. The scenery is to be designed by Emil Pirchan, scene painter of the Berlin State Theater.

STRAUSS' "ARIADNE" IN BUDAPEST.

Budapest, November 21, 1921.—The Royal Hungarian Opera revived last night Richard Strauss' "Ariadne auf Naxos," which was first produced here three years ago. The principal roles were taken by Mme. E. Sandor (Zerbinetta), Mme. R. Marschalkó (Composer), B. Környei (Bachus), and the conductor was Stefan Kerner. The public was only partly enthusiastic.

SMIRNOFF, RUSSIAN TENOR, FOR AMERICA.

Berlin, November 25, 1921.—The Russian tenor, Dmitri Smirnov, has recently closed a contract with an American manager and will leave Europe early in February. It is probable that he will appear with the Chicago Opera. Smirnov, probably the most eminent Russian tenor today, had been shut up in Petrograd until about two months ago. Since then he has appeared with great success in Warsaw and Berlin.

Laros to Tour in January and February

Earle Laros, the pianist, has been engaged for a recital at Bethlehem, Pa., the home of the Bach Festivals, on December 16. He has been asked to play the Bach Italian concerto, and in addition will present the Ravel sonata and the Carnaval of Schumann. His spring itinerary is rapidly filling, and among his latest engagements is a request for a lecture on Music Appreciation before the student body of Lafayette College, Easton, Pa., on March 15, when he will illustrate his remarks at the piano. This is a reengagement from last season.

Mr. Laros' western tour in January and February is to include appearances in Springfield, Ill., Dubuque, Iowa, and Cincinnati, Ohio.

Musicians' Fund of America Seeks Members

The Musicians' Fund of America, Mrs. Lee Schweiger, St. Louis, Mo., founder and president, has for its object the establishing of a "national home fund for the purpose of erecting and maintaining a national home for aged and indigent musicians." The home will be open to musicians regardless of their creed or what line of endeavor they have followed in the musical profession.



FIRST TIME TONIGHT—ALICE GENTLE

THE apathy of indifference is never an obstacle to the truly great. Unknown and unheralded Alice Gentle went into many cities on the Scotti Opera Tour (Fall of 1921). Acclaimed and re-engaged, she left.

KANSAS CITY STAR

The audience was the most sensitive as well as the largest in this season of opera. It displayed obvious delight in the beauty and grace of Alice Gentle, who never has sung here before, and in her singing which was finer than any one had believed it would be possible to hear from a daughter of the United States trained in her own country. No one has sung La Tosca here any better than Miss Gentle did, and no one has acted it so well, not to mention looking all the beauty of it and a little more. Following the first act there were so many curtain calls that it was obvious the audience desired a speech from Scotti. The applause was almost evenly divided between the baritone and Alice Gentle.

BALTIMORE EVE. SUN

But the bright particular spot of the performance both vocally and histrionically was Alice Gentle—a dramatic soprano who appeared in the title role (La Tosca, with Scotti). She is an American, we believe, and last night marked her very first appearance in this city. While she arrived a stranger, she succeeded in receiving a veritable ovation as a result of her remarkable performance. Her success was immediate and emphatic. Her name will be writ large unless we greatly err.

MINNEAPOLIS TRIBUNE

It is a pleasure to hear new voices and to find individuals who as yet have not been spoiled by an overdose of public adulation. The thrilling characterization of La Navarraise by Alice Gentle revealed this fine singer as one of the leading dramatic sopranos of the day. Every gesture was pregnant with meaning. She vitalized the entire opera with her superb acting. She was so vivid that the rest of the cast paled into mere shadows by comparison, and she had the support of that fine tenor Morgan Kingston. Mr. Kingston's attitude became almost that of a spectator who had been swept away in the stream of dramatic emotion that poured from Miss Gentle.

TORONTO GLOBE

Alice Gentle in the exacting part of La Tosca appeared here for the first time and may be credited with dividing honors with Scotti. She has a brilliant, vibrant voice, and sings with intelligent musical feeling.

ST. PAUL DAILY NEWS

Alice Gentle heard in St. Paul for the first time last night proved to be a dramatic soprano of great value, both vocally and dramatically. She has a voice which combines requisite range and resource with extraordinary ringing sweetness of tone.

Exclusive Direction of

Catharine A. Bamman, 53 West 39th Street, New York City

He Repeats His Successes of Last Year !

RENATO ZANELLI

Leading Baritone Metropolitan Opera Company

OPERA—CONCERT

(Italian, French, English and Spanish Repertoire)

This Is What They Say:

"'The Barber of Seville' was sung by Mr. Zanelli with prodigious facility of verbal flexibility. He possesses a voice of considerable volume with splendid breath control."

—BALTIMORE NEWS, Nov. 18.

"Mr. Zanelli used his large mellow voice with taste and discretion."—BALTIMORE AMERICAN, Nov. 18.

"Zanelli in his difficult 'Largo al Factotum' ably sung put his audience in excellent mood."

—RICHMOND TIMES-DISPATCH, Nov. 19.

"A lyric baritone of marvelous beauty combined with a manly convincing personality and stage presence—Zanelli."

—MEMPHIS COMMERCIAL APPEAL, Nov. 10.

"Zanelli sang the prologue from 'Pagliacci' with magnificent voice and attractive personality, winning for himself many plaudits. When he sang an extra number during the intermission, enthusiasm was rampant."

—MEMPHIS NEWS-SCIMITAR, Nov. 10.

"Zanelli's baritone is of the richest quality, of great range and flexibility. His breath control is phenomenal; rhythm splendidly defined. His singing demonstrated that he belongs with the great ones—of the school of Caruso."

—DAILY OKLAHOMAN, Nov. 14.

"Renato Zanelli answered several curtain calls and left his hearers still applauding vociferously."—HERALD-DISPATCH, Huntington, West Va., Oct. 29.

"Rarely has a more beautiful baritone voice been heard here than that of Renato Zanelli. From the start, he took the audience by storm."

—WATERBURY (Conn.) AMERICAN, Oct. 19.

"Renato Zanelli was a revelation."

—WATERBURY (Conn.) EVENING DEMOCRAT.

"Renato Zanelli has a deep rich baritone that is like a warm wind across a cool valley. It warmed the auditors to applause that was little less than an ovation."

—DENVER POST, Oct. 4.

"Zanelli opened with 'The Barber of Seville,' an aria of dash and vigor well suited to his temperament, evidencing a perfect voice control and resonance of true quality that helps to place him among the foremost of great baritones."

—DENVER TIMES, Oct. 4.



Photo by Campbell Studios

Mr. Zanelli Will Tour California During January and February

CHARLES L. WAGNER, Manager

D. F. McSWEENEY, Associate

511 Fifth Avenue, New York

VICTOR RED SEAL RECORDS

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Weekly Review of the World's Music

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NEW YORK THURSDAY, DECEMBER 15, 1921. No. 2175

If Friend Philip of Boston really does believe what he sent word to us he believes, he should come over and take a look at Carnegie Hall. That is one of the reasons why there is going to be a change in the Boston conductorship.

Henri Collet, most interesting of French critics, to whom is due the distinction of having first pointed to the "Six," contributes an article to a recent issue of the Guide du Concert in which he heralds the discovery of a Spanish "Four": Oscar Espla, Roberto Gerhard, Federico Mompou and Adolfo Salazar.

One imagines that some of the foreign artists who came over here with a big reputation at home will go back with the idea more firmly fixed than ever that America does not know enough to appreciate true art when it hears it. The point to be made is that America has a much juster appreciation than the artists thought when they came over, proved by the fact that, in many cases, their success has not been as great as they anticipated.

Among the totally extinct things which would well find a place in the museums beside the dodo bird and the fihlu, are the symphonies of the late—very late—Josef Haydn. There are single movements from them of much beauty which might be taken out and given a hearing once in a long, long time, but to sit through "a symphony of Haydn," presented solemnly as the symphonic number of a symphony concert, is more than we have patience for nowadays. Good Grandpa Haydn took orders for these "symphonies" in half a dozen lots—this is literally true. Writing one of them was to him as much a matter of course as having a glass of wine with his dinner, and, as a matter of fact, had rather less to do with his emotions than the wine.

Said H. E. Krehbiel in the New York Tribune, speaking of the Metropolitan performance of "Ernani," in which Mr. Danise took the place of Titta Ruffo at very short notice and gave a fine performance: "Mr. Danise was the Don Carlos of the occasion, and a very good one, indeed, though he addressed all his speeches to the audience and seldom had even eyes for the people of the story in which he was supposed to be implicated." A moment's thought would convince H. E. K. that, when Verdi wrote "Ernani," singers did nothing else except sing to the audience, and Verdi had no idea that they would do anything except that. Mr. Danise was quite within the correct "Ernani" style. As for showing no interest in the impossible story in which

he was involved, Mr. Danise, in doing so, was no different than 99/100 of the audience.

Le Menestrel (Paris) says that Lucian Boyer is now in America and is making a collection of American popular songs which he will offer to the Parisian public on his return.

President Harding has accepted the honorary chairmanship of the Caruso Memorial Foundation. Our idea is that, when it really gets on a working basis, it might be well to enter into an arrangement with the Juilliard Foundation, so that there may be no duplication of aims.

Attention, choirmasters and choral directors! The National American Music Festival, at its next series of concerts in Buffalo, October 2 to 7, 1922, will give away \$3,500 in prizes for a competition to determine the best church choir, church quartet, male chorus, and mixed chorus. Those interested should write for further particulars to A. A. Van De Mark, 223 Delaware avenue, Buffalo, N. Y.

S. Gustafson, from the plains of New Jersey, writes us a very indignant letter to say that Christine Nilsson did not live in Copenhagen and that "she did not get her fortune (which is not a tenth part of what the newspapers tell) by gambling at Monte Carlo, or dabbling in real estate." All right, Gus, have it your own way. All we said was that "Nilsson's wealth came neither from the gambling table nor from musical fees, but came principally from real estate transactions." Our idea is that the only fact that particularly interests this generation is that Christine Nilsson was a very great artist in her day. Somebody told us that she owned a lot of real estate in Boston, but if our Swedish friend has been over to the Hub and looked it up in the county clerk's office, we are perfectly willing to believe that he is right.

RELIEF FOR RUSSIAN MUSICIANS

The MUSICAL COURIER is in receipt of the attached appeal, which speaks for itself:

New York, December 9, 1920.

To the Musical Courier:

In the December issue of your publication we note that you are in receipt of information regarding Prof. A. K. Glazounoff, the famous Russian composer and conductor. You state that he is in need of food and clothing. We are certain that his sad plight is shared by many of his colleagues.

May we call your attention to the fact that a society has been organized here in New York for the relief of musicians in Russia, the express purpose of which is to assist them in their hour of distress.

While this organization has been in existence several months, funds were very slow coming in at first. But now that communications with Russia have been reestablished, and ways are open for sending food drafts and clothing through the American Relief Organization, Russian Red Cross, and various other relief organizations, we are ready to renew our efforts to secure funds, and wish to appeal to the musicians and music loving public of America, through your widely read publication, to lend us their moral and material assistance.

Imagine the vast gift of Russia's creative musicians wasted in enforced idleness . . . for lack of food, clothing and musical supplies! The very art of music in Russia which has thrilled the heart of every music lover throughout the world is threatened by these appalling conditions.

Let us come to the aid of the Russian musicians in this their hour of dire need!

Give all you can, be it much or ever so little, and give now without delay!

Make all checks payable to the Society for the Relief of Musicians in Russia, 251 West 112th street, New York City.

Please accept our thanks for your help in this worthy cause.

Very truly yours,

MICHEL BERNSTEIN,
Chairman of the Executive Committee.

S. N. JURIST, Secretary.

Among the members of the society are Leopold Auer, president; Sergei Rachmaninoff, Josef Hofmann, Leopold Godowsky, Ossip Gabrilowitsch, Efrem Zimbalist, vice-presidents; and Artur Bodanzky, Franz Kneisel, Alexander Lambert, Harold Bauer, Sophie Braslau, Michel Piastro, Modest Altschuler, Arnold Volpe, Alfred Mirovitch, Eugene Bernstein, Adamo Didur, Louis Svecenski, and others.

YOUTH AND AGE

Previous to its revival last week at the Metropolitan, "Ernani" had one performance at the Manhattan Opera House, in 1907, and two or three at the Metropolitan way back in 1903, eighteen years ago. This bit of history is merely lugged in to call attention to the criticisms in the New York dailies. Although they had to pay tribute to the glories of her voice, the ancient trio of New York critics, Messrs. Aldrich, Henderson and Krehbiel, all felt that Rosa Ponselle had not attained the style necessary to sing "Ernani." (Incidentally, heartiest congratula-

IDLE GOSSIP

Mary Garden took the trouble on Monday of this week to issue a denial, both in Chicago and New York, of the fantastic story published in a musical weekly concerning the troubles of the Chicago Opera. Not having printed any of this idle gossip, the MUSICAL COURIER has no need to publish the denial. The news of this paper on the Chicago Opera situation is invariably authoritative and correct. Our Chicago representative, Rene Devries, wires us as follows:

The statements made in the story which Miss Garden answered with an official denial were ridiculous. Tito Schipa did go to New York, but with permission of the opera management and solely to make records. He is now back in Chicago and sang with great success at the Saturday matinee in "Rigoletto." Muratore, far from refusing to sing Samson, has made one of the greatest hits of his American career in the role and is delighted to sing it. Rosa Raisa still has a contract for next season, having been signed for three years by former Director H. M. Johnson. The board of directors has sanctioned the contract for the entire three years. Charles Marshall's engagement at the Metropolitan for next season is denied by his manager, who asserts that he is happy to remain with Chicago. On last Friday, when "Carmen" was given outside the subscription with Mary Garden and Muratore, the receipts were the largest of the season.

Chicago, December 13.

tions to Miss Ponselle if this happens to be true. We hope she will never waste her time acquiring whatever it may be, for certainly neither that work nor anything similar to it is worth while reviving today.) Henry T. Finck, who ranks with the three mentioned in age, but has a younger heart and less iron bound ideas, liked both Miss Ponselle's voice and style and did not hesitate to say so, while the younger men on the evening papers praised her without reserve. This illustrates the sharp line that characterizes New York musical criticism, that between age and youth, which is drawn with particular clearness in this instance. Our own idea, founded on a very extensive knowledge of the artists on both sides of the ocean, is that there is no one in the world today who can sing that particular role any better than Miss Ponselle, if as well. It fits her like a glove, as did the one she sang in "Don Carlos."

MANAGERS AND PIANO DEALERS

The MUSICAL COURIER EXTRA calls attention to a matter that cannot fail to be of interest to every concert pianist and may have its importance for other artists as well. A few short passages from this article will serve to make the matter clear:

If the artist is using a Knabe piano, the Chickering representative will do all he can to kill the concert, while the Knabe representative may feel peeved at this same manager because the last time he was in town he had an artist using the Chickering piano. The result is that the Knabe representative gets even with this manager when he can, and both dealers lose out because they had a grievance against the manager, the artist and the piano receiving the same quantity of loss in that the dealers lose one of the best opportunities of advertising that is possible in the piano business.

The dealer who takes advantage of what the makers of the concert grands place before him, is open and liberal in his greetings and assistance to the managers who handle the artists of the concert stage, is the man who will take a place in his community as a man of music. No dealer can afford to have the people in his territory believe he is not a man of music, for that begets a lack of confidence in his ability to know a good piano when he sees it.

It would seem as though all the dealers in each town, no matter what piano they carry as their leader, would do all they could to make the appearance of any artist a success, for the appearance of the piano upon the stage is of vast importance in making the piano desired as a musical instrument.

The fact that the concert grands do not bear any signs on the sides as in days of old should cause dealers to realize that it makes no difference what make of concert grand is being used—it is of great value to all dealers in the towns where the pianos appear. But generally the dealers that do not carry the make of piano that is used are against that concert, and musical manager soon realizes that while he may have one dealer working in his interest, he will have all the other dealers working against him. The musical managers say to the manufacturers that they can get no assistance from the dealers of any town. If they do get the local representative to do anything, that arouses the antagonism of his competitors, which makes it worse, for it runs from two to ten against with one running for.

Let the dealers talk music in what they have to say in their publicity, and even though the appearance of an artist may be with the piano of a competitor, do not let that stop accepting the opportunity to make good with the public. Let all the dealers talk about the concert that may be dated ahead. Let it be a musical event of importance. Keep in touch with the managers, and when there is an artist of standing announced for an appearance, begin to talk the concert up to all, advise them to go, and stop trying to get free tickets for the whole house.

The managers should be having the support of all the dealers, no matter what makes of pianos they may represent.

VARIATIONETTES

By the Editor-in-Chief

That arch fiend of the camera and incorrigible snooper into all sorts of astounding facts not generally known, Clarence Lucas, sends us the attached letter inclosing a snapshot which is reproduced in the center of this page:

DEAR MR. LIEBLING:

If no one had founded Philadelphia, no one could have founded the Philadelphia Orchestra. Consequently William Penn, in founding Philadelphia in 1682, also established the foundations of the Philadelphia Orchestra. I send you herewith a photograph I made last June of the graves of Penn and the Penn family. The simple stone nearest the camera marks the resting place of the man whom Philadelphia honors with an enormous statue on the City Hall—the William Penn whose name is forever enshrined in the word Pennsylvania.

The little Quaker graveyard at Jordans is within thirty miles of western London, but there is no railway near it. I rode there on my bicycle with my camera on my back. Comparatively few Americans find this secluded country graveyard, and in all the books I have read concerning the historical, literary, artistic and musical sites and landmarks in England I never found a picture of Penn's grave.

CLARENCE LUCAS.

“Why am I not a greater success?” a concert performer asked a friend recently. “Because you always try to manage your manager,” was the—in that case very truthful—reply.

“The young artist's future career will be watched with interest,” is one of the harmless white lies of musical criticism.

Another one is: “Space forbids more extended mention at the moment but the work will be reviewed at greater length in the near future.”

“So you think Katherine made a very suitable match.” “Yes, indeed. You know what a nervous, excitable girl she was? Well, she married a composer.”—Boston Transcript.

The orange season seems to be on in music. Prokofieff promises his opera, “The Love of Three Oranges,” and along comes Louis Durey with a new song (published by Chester, London) called “Inscriptions sur un oranger.” Then there is “Tangerine,” now playing at the Casino.

In the Knabe's always interesting front window on Fifth avenue, there is a notice to the effect that Ruffo and Chaliapine use the Knabe piano. What we would like to hear is a duet played by Chaliapine and Ruffo on the Knabe or any other piano.

Doctor of Music Strauss is allowed to give concerts everywhere in America, but Doctor of Medicine Lorenz seems to be persona non grata in some sections of our liberal land. Why?

Paul Rosenfeld wrote a long article, published in the December issue of *The Dial*, attacking the way in which the scholarships at the American Academy at Rome have been awarded. The *MUSICAL COURIER* already has expressed its opinion of the whole matter editorially and is heartily in agreement with Mr. Rosenfeld's attitude. We started, in fact, to write again on the subject, then stopped to reflect that the gentlemen who pay the piper have a right to call the tune. It should be thoroughly understood that the American Academy at Rome is a private institution and can do what and how it pleases. That it is in no way representatively American is proved by the selection of Felix Lamond to head the newly established department of music. Not knowing the gentleman personally, we consulted all the books in our well equipped library, but failed to discover his name. Later we found someone who told us that he was an Englishman by birth and that his musical achievements consisted in being organist at St. James and at Trinity, assuredly very worthy occupations. No one should object if the American Academy wishes to remain exclusive. It pays the piper, as we remarked before, and it may call for whatever tune it wishes to hear played. One cannot help feeling, however, that if it advertises to hold open competitions, they really should be open. It is disappointing, too, to find that the academy appears to be more interested in its students as gentlemen than as composers. Why not take the pains to hunt out some young musicians that are both? They do exist. The Academy adjudicators ruled that candidates had to fill the bill not only as to musical talent, but also as to

personal fitness, and for that purpose they were taken out to luncheon, one by one, by a representative of the Academy and examined and observed formally, perhaps as to their table manners, among other things. The presumption evidently was that if the young musician allowed the peas to roll from his knife or made a noise when sipping coffee from his saucer, he could not by any possibility write polite and well ordered music and fit into the rigorous social code of fashionable Rome. Beethoven used to cram his food into his mouth with his fingers and grunt ecstatically at the same time. It follows that he never could have been eligible for the sojourn at the American Academy in the Italian capital. The Juilliard Foundation is financial sponsor for the scholarships recently awarded, but it is hardly wrong to assume that Dr. Noble, who administers the great musical philanthropy, knew nothing of such nonsense as the “personal fitness” test applied to candidates.

A great London editor was drowned in his bath. This is a casualty that never will happen to a great Russian editor. —Morning Telegraph.

James G. Hunker's posthumous volume of musical essays and sketches, just published, is called “Variations.” We are grateful for the compliment.

Will Rogers, the cowboy comedian, was not so considerate of our feelings when he followed us recently as a speechmaker at the gambol of The Lambs. He referred to us as a highbrow critic and said that we told the members “a lot of operatic Joe Millers.” Will, on the other hand, sprung a new one when he said that Tex Rickard, the famous



THE GRAVES OF WILLIAM PENN AND HIS FAMILY, JORDANS, ENGLAND.

Photographed for the *Musical Courier*, 1921, by Clarence Lucas.

boxing promoter, had secured the privileges for the ringside seats at the forthcoming New Irish Parliament.

For our part, we have copied Rickard, and made the same offer to the committee arranging the Moszkowski testimonial concert at Carnegie Hall, December 21, where sixteen pianists are to appear at one time on the same platform—Elli Ney, Harold Bauer, Ernest Hutcheson, Ossip Gabrilowitsch, Leopold Godowsky, Percy Grainger, Josef Lhevinne, Yolanda Mero, Ernest Schelling, William Bachaus, Fanny Bloomfield-Zeister, Alfredo Casella, Ignaz Friedman, Alexander Lambert, Germaine Schnitzer and Sigismond Stojowski.

It is a pleasure to publish the attached letter, which its writer calls “Questions of a Student from Squeedunk.”

Dear Mr. Liebling:

I'm just getting acclimated to New York and after Vermont it is rather a hard dose. Up where the people never leave Plymouth Rock I've read your spicy editorials and admired you from a distance, so please don't think me presumptuous in asking you a question or two.

First.—Why isn't there a student clique at the Metro-

politan composed of struggling students who would love the opportunity to hear the operas and would be glad to applaud spontaneously? Surely they would make better “creative listeners” than a mass of paid automatons.

Next.—Why isn't there more cooperation in the singing world, a “rapport” between students and singers, a real feeling of unity, for after all we love and worship at the same shrine and surely personal differences could be effaced in our all-encompassing love of music?

If only the “arrived” singers could come out of their shell of selfishness just long enough to think what it means to land here in this whirlpool of a city where there are so many side currents and where one is apt to be herded along through the maelstrom into the vortex.

How many of the genuine talents perish their little craft simply for the lack of a little personal attention and advice? One in a thousand surmounts the flood and steers his bark to a haven of real accomplishment.

I've had a talk with a real artist, one whose name if I mentioned it you would instantly know, and this woman, so humane and great in so many ways, has a warped, fungus-grown prejudice against young students simply because she doesn't understand them. She was educated in Europe, where conditions were different, and had as her birthright what we students demand—a chance to come in contact with worth-whileness, to focus our energies and direct them along the right channel. She says of American students (and we almost came to blows over this point) that they want only glory and a sham success, want their singing lessons in a capsule to be dissolved in the waters of a good time. They “want to sail through singing as through the subway. Times Square in ten minutes, or what's the use?”

Granted that is so, isn't it a fault of the age we live in? People here in New York never see the stars for the bright lights. Is it so surprising that we poor young things from the country should have our heads turned, considering that New York musical life is based on just such individuals as this otherwise great woman?

She claims we students “chew the cud of conceit and expect to be Melbas without effort.”

In Knut Hamsen's “Hunger” the protagonist chewed chips or anything he could get for food. Well, there you have it. If somebody would give us students an idea of what we're up against in this business of singing it might send some of us hustling home to Squeedunk on the next express, and those that remained—well, they'd find the upward trail.

Oh, I have no patience with these self-thinkers—they want to keep the Promethean fire in a match box instead of realizing it is only by passing it on that one grows.

Now, it may be that, banked by my own crustaceous prejudices, and having seen only two months of New York existence from an eighteen-year-old window, everything I've said is wrong. If so, at least I've relieved my mind and that is something in these days of “blue laws.”

Yours Squeedunkishly,

THELMA B. SPEAR,

Parnassus Club, 605 West 115th Street, New York.

The Sunday American, quoting Godowsky's remark, that many fine pianists are too bashful to appear in public, advises them to play for the screen.

From the New York World: “Seen on a program of religious music: ‘Jesus is Coming From St. Paul.’”

Box 125, Camden, N. J.

Dear Mr. Liebling:

Here in the provinces we like the December 1 Variationettes. Paragraphs 5 and 6 are very fine.

Mr. Taft the sculptor's name, we think, is Lorado. Continue!

E. DORSET.

Kingsbury Foster, New York concert manager and Vermont farmer, owns a model dairy at Derby, in the State of green hills. Kingsbury says that he believes firmly in the efficacy of music as an aid to the giving of more milk by cows. The records he always plays to them, he adds, are those of Moortore, Bull, and Tschalcowsky.

Djanick Elmassian, of Smyrna, wishes to inform the musical world that he puts up a delicacy which he calls “Opera Figs, packed in purple (or other color) silk bags. They may be purchased in New York at ———.” We shall withhold the name of the place until Djanick sends us a sample of the dainty, to enable us to judge of its musical quality.

Nilly—“Do you know who wrote ‘I Dreamed I Dwelt in Marble Halls’?”

Willy—An apartment-house elevator boy, I guess.”

LEONARD LIEBLING.

A LIST OF VOCAL TEACHERS

A New York writer on music is busy assembling an “Approved and Indorsed” list of vocal teachers, which is “to assist in eliminating the fakers from the profession.” The approving and indorsing is to be done by the writer himself and each teacher approved and indorsed pays so much for said approval and indorsement. It may be that some teacher will be enterprising enough to start an approved and indorsed list of writers on music, just to assist in eliminating the fakers from the profession.

OPERA—PAST, PRESENT AND FUTURE

The recent production of Korngold's "Dead City" at the Metropolitan gives rise to many reflections and questionings that are of real interest, and although one may well hesitate to prophecy, it may be permissible to make a few guesses as to what the future may bring forth, in the light of the past and the present.

Opera is a curious art-form, and any attempt to make it seem logical or reasonable, or to conform to any natural laws, is sure to be futile. It is, at its best or worst, a monstrous thing. For people to stand around on the stage expressing their feelings, sentiments, joys and sorrows in song, or even in recitative, is ridiculous—or would be if it were not for the fact that this is "art."

Art is an excuse for many things. Nothing, in fact, that one can do or can conceive in the name of art will ever prove too exaggerated or impossible for the world's acceptance, provided it is good and sincere art. It sometimes seems that the further one gets from nature, the nearer one comes to art. Imitation of natural sounds, the sounds of nature, except in rare cases, is held to be bad art. In painting, too slavish imitation of nature has always been condemned as bad, and today painting is getting further and further away from the real, and is approaching nearer and nearer to the imaginary.

This, however, is an old conflict that might, and does, lead to endless discussion, and the actors who try to plan their roles to be absolutely faithful to the real, always find opposition in those who claim that no art is advanced by photographic fidelity of conception. Still, it is evident that, in the drama, especially in more or less popular drama, every effort is made to capture the real. They have real snow storms, and real thunder storms, real hold-ups, real fights, real love-making, scenery that looks real, and the general effect of rather lurid and condensed reality carried out in the play.

The pendulum of opera writing has swung back and forth between the extremes of the fanciful and the extremes of the real ever since opera was invented. Wagner, as we all know, endeavored more than any other composer to make his operas real dramas, with music as an accessory. We all know, also, how completely he failed to remove any of the absurdities that seem to be an inherent attribute of this art-form. Wagner did, indeed, oppose common sense to the old Italian plan of allowing the characters of the play to stop the action while they sang a song—and perhaps received applause and repeated the whole aria as an encore. (How really absurd this is, will be clear to you if you will stop to consider how it would seem to you if the actors in a drama were to stop at the end of a scene, bow their thanks for the applause, and then play the scene over again.)

But his actors sing and howl and shout to the booming of a hundred piece orchestra, and their "speech" is no more like real speech than that of the old Italian opera, though it is less melodic. They do not talk, they sing—and though Wagner may have had some plan in mind to make them talk in recitative, it is really no more like the real thing than any other singing. Debussy faced the same problem, tried his hand at a solution of it, and failed just as completely as did Wagner, though he sacrificed his music to his theories, which Wagner never did. Korngold probably has no theories and seems inclined to write vocal melody, but he falls far short of the reality of vocal melody for the simple reason that he is too much influenced by the modern plan of musical expressiveness. He does not, in fact, succeed much better than did Debussy or Richard Strauss, though he attacks the problem from a vastly different point of view. That which leads to confusion is rather his irregular modern forms than his disregard for the human voice.

And yet it is all rather disappointing, "Die Tode Stadt," in spite of the fact that as an orchestral composition it is one of the most interesting things that has ever been heard here. It is disappointing because the libretto is built along old fashioned lines with clear-cut spaces for musical numbers—solos, duets, concerted pieces—but Korngold never quite writes these things as solos with real melodies. For instance, the heroine, after a long introductory scene leading up to the proper situation, seats herself with her guitar, just as in the good old Italian melody-opera. You expect her to sing a singable song. But she doesn't. She goes through all the actions, but the song is not there. She sings something—very musical, very attractive in a way—but not such a thing as you can possibly imagine the public going wild over and demanding an encore.

That is in the first act. In the next act there is a

long carnival scene, a regular comic opera scene, in fact. There are various songs, and you see where they fit in. They are regular "song-types" easily recognizable. But Korngold does not rise to the bait. The music is too good, too symphonic, too abstruse, for the thing to which it is fitted. And then in the third act—but it is far from the intention to criticize Korngold. The endeavor is only to point out a tendency, a sort of philosophical tendency in opera (and in music as well) that is leading far away from real worthwhile opera, and far away from what Wagner, its originator, intended or ever dreamed of.

The basic weakness of this sort of opera is twofold. It lies in the normal human attention to the human voice, and in the fact that symphonic music does not properly lend itself either to sustained melody or to singing. It is impossible to blind ourselves to the fact that, for the great majority of people, the human voice is the most appealing of musical instruments; nor is it possible to deny that people mostly expect the human voice to sing melody, to "carry the tune." And they expect, too, the tune to be a tune. Not that it is to be expected or wished for that melody should ever go back to trite old tonic-dominant trivialities, but some clear harmony and rhythm there must be in this generation, and when the downfall of these things comes, if it ever does come, it will be very slow, not a hasty, ill-judged experiment such as we are now able to observe.

The fact is that vocal music and symphonic music are two different things, two apparently diametrically opposed things. Symphonically Korngold is magnificent. The symphonic portions of the "Dead City" are splendid. The orchestration, the music, in fact, as music, is wonderfully expressive. But vocally the work does not appeal any more than does Debussy's "Pelleas et Melisande."

All of which sums itself up into the simple conclusion that opera must be vocal, and that vocal music must not be symphonic. The demand that the voice shall constantly and consistently carry the leading melodic thought is natural and insistent. It is a demand that the public will neither abandon nor forget. Wagner succeeded in putting a certain amount of common sense into opera insofar as concerns the continuity of the drama and the suitability of the music, but he did not succeed in changing the fundamental laws of song and he probably never intended to do so. Wagner wrote a great many songs into his operas. They were not considered to be songs fifty years ago, but they are coming to be recognized as such now with our increased understanding of serious music. They are such good songs and such singable songs that they are constantly being used as concert numbers, just as are Wagner's many orchestral interludes.

And yet it cannot be said that Wagner did a service to the human voice in planning his operas. The source of inspiration is too frequently orchestral. The voice, though handled with wonderful skill and musicianship, is too often apparently an afterthought—not a leading melody, but a countermelody. The music builds itself up in the orchestra, the voice fits in where it can.

The public is, after all, right in its judgment of these matters. For the present, and for the immediate future, it seems sure that the demand for voice leading will continue. It seems certain, also, that melody will really have to be melody in something like the old sense of the word to satisfy the public, if it is to be sung by the human voice. The public will accept in the orchestra a style of music that seems to it out of place when given to the voice. And that is as it should be—for the voice is always the leading solo instrument except when it is accompanied by other voices. In other words, the human voice does not lend itself to the sort of treatment that would make it a part of the orchestra—an orchestral instrument. It never is that and never will be, and those opera and song writers who treat it as such (and today they nearly all do that) are on the wrong track.

F. P.

GENIUS AND LAW

Another conflict between genius and the law has arisen in the New York schools. This time the genius is an artist of eleven years who has already won prizes for her work and is considered to be unusually gifted. Yet, by the inexorable laws of the schools, she is expected to sit in classes with children of her own age in spite of the fact that she is far ahead of them. It is reported that William B. Brady, District Superintendent of Schools, thinks some provision should be made for pupils like this one.

Evidently!

"OPERA IN ENGLISH NEGLECTED"

A short time ago Herman Devries, the distinguished critic of the Chicago American, printed an article entitled "Opera in English Is Neglected by Public." We imagine that he may have been reading the articles advocating opera—and the singing of songs—in English that appeared this spring in the editorial pages of this paper; in fact, the opening paragraph sounds as if personally addressed to us. Mr. Devries' excellent article deserves reproduction in full. Here it is:

Every once in a while, with misguided regularity, with pathetic insistence, somebody wastes a lot of good white paper and excellent ink writing for the "cause" of opera in English. Year after year we have listened patiently, but not without a smile in our sleeve, and every year the permanency of opera in English has been as far away as ever.

The readers of the Chicago Evening American, as well as professional and laity interested in music, know that ever since I have had the privilege of writing for this column I have used my best efforts to encourage the national spirit in the fine arts. I have said many a good word for the furtherance of opera in the vernacular.

And yet, opera in English, as far as Chicago is concerned, does not exist.

To this there is but one deduction to be made: The public does not want it.

Why shun the truth? Shutting one's eyes to a situation will not change it. One must be sincere. One must cease this ranting and prating, this half-baked statement of conditions from people who are so blind that they cannot see their own handwriting on the wall.

The public, that great force which can create or demolish a government, unthrone a monarch, make and remake a whole world; the public, which can get anything it wants; the public that pays—that public does not want opera in English.

And here are a few simple facts to prove it.

About twenty years ago Col. Henry W. Savage assembled a company of most capable young artists, all Americans, among them Clarence Whitehill, the baritone; Goff, Joseph Sheehan, Reginald Roberts, William Pruett, Hinshaw, Coombs, Fanchon Thompson, Gertrude Rennyson, Marie Ludwig, as I remember the staff. With this fresh, fine material, Savage presented, in English, "Lohengrin," "Parsifal," "Othello," "Faust," "Tannhäuser," "Gioconda," "Butterfly," "La Bohème," "Carmen," "Martha," and other standards of the repertory. The orchestra conductors were Walter Rothwell, John McGhie, and the Chevalier Emmanuel. What was the result?

Public indifference and nonsupport, enormous financial loss, abandonment of the project, dissolution of the company.

Later Mr. Savage essayed a like venture with Maurice Grau, director of the Metropolitan Opera House. Both lost immense sums of money.

Campanini, one of the intelligent impresarii, with an ear always open to suggestion, tried to give opera in English on Saturday nights, at half price. There was poor support.

"Some influential ladies come to me and beg me to give opera in English," said Campanini to me. "I give it. Yes, and these ladies and their friends sit quietly at home and eat their soup in peace!" which was his quaint way of telling me about their indifference and insincerity.

The Aborns put on a season of opera with very good artists at the Auditorium some six or seven years ago. They even staged an opera, the only opera in existence by an American woman, sung by Chicago singers, the author, Mrs. Alfred B. Andrews, of Evanston; the artists, Hazel Eden and Worth Faulkner. The result was—indifference.

Last Winter "Lohengrin" and "Walküre" were given in English at the Auditorium. How many of those who cry aloud for standard opera in English were present?

Ask yourself—and answer yourself.

Let us face the truth. Until the public desire opera, in English, we will not have it.

Let us cease these insincere and ineffectual outpourings in behalf of an enterprise that the public does not want.

We have to admit that Mr. Devries presents a collection of unassailable facts. It is, indeed, extremely doubtful if the English language will ever predominate in the repertory of such leading companies as the Metropolitan, the Chicago, the Scotti, or the San Carlo. But we are looking into the future. What is to become of all the young singers who train so faithfully for opera when the market for their services is so limited? What we would like to see and what we hope to live long enough to see is a goodly number of operatic stock companies, presenting adequate opera in English—for it must be in English to appeal directly to a public not specially educated to understand it—in the larger cities throughout this country. Perhaps each company could serve a circuit of three or four neighboring cities. Opera adequately done in a language understood by the audience and at prices as little above the ordinary thereafter standard as possible is bound some day to make a distinct place for itself and a financial success in this country. And when that comes, there will be an opportunity for Mr. Devries and all the other first class vocal instructors of this country to find places for their students. At present the supply so exceeds the demand that finely trained and equipped young American singers often find it quite impossible to discover any market for their talents after years of hard work in preparation. Opera in English is the only thing that will relieve this situation.

Eastman School's Complete Organ Equipment

Working plans of the organ department of the Eastman School of Music, following the arrival of Joseph Bonnet, whose master classes in organ are to begin February 6, were outlined at a recent conference in New York between Mr. Bonnet and Harold Gleason, who is associated with him in the conducting of the department. Before going to Rochester to begin his work, Mr. Bonnet will engage in a concert tour.

Details will be perfected under general supervision of Alf Klingenberg, the director, for the organization of the Bonnet classes and the installation of the organ equipment needed to make the classes of the greatest possible profit. Mr. Gleason also consulted with Mr. Bonnet with reference to the organization of the preparatory classes designed by Mr. Klingenberg to fit those not qualified to enter the Bonnet classes as playing students, so that they may qualify as class students, meantime profiting as listeners by the criticisms of the eminent French teacher and recitalist.

After a week end with Mr. Bonnet, planning the work to be done, Mr. Gleason went to Boston to the Skinner factory to note the progress in the construction of the special organ which is to be housed in Kilbourn Hall at the Eastman School of Music, to be used as a studio by Mr. Bonnet and by the other members of the faculty as a recital hall.

Much of the work preparatory to the installation of the organ has been completed at Kilbourn Hall, and work is well along at the factory on the instrument, which is to be a model of its type. Expectation is that shipment will be made early in the new year, so that the work of connecting up the instrument may be completed before Mr. Bonnet arrives in Rochester.

The work of installing studio and practice organs on the fourth floor of the Eastman School is proceeding rapidly. Six men are placing the consoles and making the connections with the music chambers overhead. One of the Moeller three manual studio organs has been put in use, but it is not completed. Some of the mechanical devices have not been connected, but the crying need for organs resulted in its being used even before all connections had been made. Another studio organ has been shipped and will be ready for use soon. This is a Skinner three-manual organ with seventeen stops.

With the placing of the organ in Kilbourn Hall and the additional studio and practice organs, this department at the Eastman School of Music will be ready to accept registration of many more students.

The Eastman School recognizes that the use of the organ as a means of accompaniment to motion pictures offers an expanding field for specially trained performers on the instrument. The modern organ is in possibility a potential orchestral instrument. The function of the motion picture accompanist is not alone that of virtuoso performance, but also that of improviser and of the chooser of tonal effect. It is particularly necessary that the preparation of this phase of public organ playing be made under special conditions. To this end a complete orchestral organ will next fall be installed in a screening room, and the teaching of motion picture accompanying will be done under conditions similar to that the performer experiences in actual work of this kind.

Carrara Sings at Cooper Union

On Sunday evening, November 20, Olga Carrara and Rafael Diaz gave a concert, under the auspices of the People's Institute Concerts, at Cooper Union. Mme. Carrara's numbers included: "Un bel di" from "Madame Butterfly," Puccini; "Vissi d'Arte," from "Tosca," and a group of well chosen songs by Tirindelli, Mauro-Contone and Martin. The program concluded with a duet from "Cavalleria Rusticana," sung by Mme. Carrara and Mr. Diaz.

On December 15 the soprano will sing in Maplewood, N. J., and January 15 has been selected for her Chicago recital at the Studebaker Theater.

Mme. Carrara's season opened with a successful tour with the Scotti Grand Opera Company, with which organization she appeared in leading dramatic soprano roles. The following are excerpts from her criticisms in San Francisco and Los Angeles:

Her aria "Ritorna Vincitor" was delivered with full measure of justice to this fine piece of musical writing. Carrara sang this with sensitiveness and the concluding passage "Nimi-pieta" was sung with tender pathos.—San Francisco Journal.

Mme. Carrara made a competent and full-voiced Aida, her lark notes soaring clear above the mass of sound in the triumph scene.—San Francisco Daily News.

Olga Carrara's best work was in the lyric third act, when Aida and Radames hold a lovers' tryst on the bank of the Nile. It was effectively lovely and seductive.—The Record, Los Angeles.

The Aida of the cast was Olga Carrara, whose vocalization and histrionism were admirable. Her scene with her father was well done.—Los Angeles Examiner.

Olga Carrara was the Aida and she rose to dramatic heights.—Los Angeles Evening Herald.

Miss Carrara sang Aida—really sang the role with a fine sincere feeling for the charm of the music. Her quality of tone is exceedingly attractive.—Los Angeles Daily Times.

Olga Carrara was the Aida and did unusual fine singing, with a certain glory of tone that she gave throughout.—Los Angeles Evening Express.

"Exercise the Secret," Says Orville Harrold

Orville Harrold, who has just opened his third season as a member of the Metropolitan Opera Company by creating the tenor part in Korngold's opera, "Die Tote Stadt," does not believe that a singer should play cards all night and sleep all morning. He believes in exercise, and does not believe that exercise will either ruin the voice or make the singer catch cold. In short, he does not believe that opera singers should be kept wrapped in cotton-wool.

"An opera singer," says Mr. Harrold, "ought to exercise like any other human being. Exercise will take off superfluous fat, which is an encumbrance to a singer, and will harden the flesh that remains. It is ridiculous, this fear of so many singers, that if they exercise they will catch cold. Last summer there was not a day—no matter how hard it rained—on which I did not play golf or work in my garden. I used to come back dripping wet, and it never did me a bit of harm. Take for instance, perhaps the greatest baritone of all history—Victor Maurel. When he was in his prime he continually took boxing lessons from John L. Sullivan and James J. Corbett, and he never traveled without his pri-

vate fencing master. It did not hurt his voice, and at seventy-eight years he looks like a man of sixty and has just pulled himself through a terrible illness.

"But Maurel is not the only example of what I mean. Battistini, the greatest living exponent of bel canto, although he is more than seventy, is still singing and his voice is as fresh as ever. The reason is that he keeps himself in condition by horseback riding and work—hard manual work—on his estate. Battistini also declares that a singer should only sing five or six months a year, and in this belief I heartily concur. Never again will I sing in the summer. The summer is the time for play and exercise. If singers would only realize this instead of gallivanting round from New York to Milan, to Buenos Aires, to Mexico, and back again to New York, many of them would be in better voice than they are today.

"The Greeks knew a thing or two when they proclaimed the doctrine: 'Not too much.' Moderate exercise, moderate eating, moderate singing—this is the trinity which makes for enduring success." X.

Lindborg's Musical Activities

Lindborg, Kan., December 4, 1921.—The Bethany Oratorio Society closed the four day celebration of the fortieth anniversary of the founding of Bethany College, October 30, with a second concert. The program opened with Martin Luther's impressive chorale, "A Mighty Fortress Is Our God," sung by the chorus of 500 voices. This was followed with miscellaneous numbers from the oratorios "Creation," "Elijah" and "The Messiah." During the intermission Arthur Uhe, violin; George Riecks, piano, and Hjalmar Wetterstrom, cello, rendered the trio in B flat major by Mozart in a finished manner. The Bethany Orchestra, with Hjalmar Wetterstrom as conductor, played Schubert's "Rosamunde" overture with good shading and ensemble. Edla Lund, soprano, of Oklahoma City, was the guest soloist of the occasion and was well received. Some time ago she was associated with Bethany College as teacher of voice, and her husband was director of the Conservatory. Hagbard Brase, director of the Oratorio Society, conducted his forces with masterly grasp and control.

This Fall a large new organ has been installed in the college chapel and was dedicated by Hagbard Brase, head of the organ and theory departments. The various numbers were played artistically and served to demonstrate thoroughly the resources of the instrument. Mrs. George Riecks assisted with two groups of vocal solos rendered in a pleasing manner. The organ department has been growing rapidly the last few years, necessitating the installation of two new practice organs this year, making a total of five organs for the department.

Ebba Sundstrom, violinist, of Chicago, appeared in the second number of the Lyceum Course, November 10. The program was greatly varied and admirably rendered, some of the principal numbers being the concerto in E minor by Nardini and Saint-Saens' B minor concerto. George Riecks played excellent accompaniments. Miss Sundstrom, originally a Lindborg girl, received her first musical training here; later she moved to Minneapolis and then to Chicago.

Ernest Davis, tenor, gave a recital in the college auditorium, November 16, under the auspices of the Lindborg Historical Society. He was in fine voice and gave a remarkable program, including no less than seven large arias from opera and oratorio. At his first recital here last year he received an ovation and his success this time was even more pronounced. Oscar Thorsen played excellent accompaniments.

Alberto Salvi, harpist, appeared in recital in the college auditorium, November 7. Mr. Salvi proved himself an artist of remarkable proficiency and held the attention of the audience throughout the entire program. He received many recalls and scored a great success.

The School of Fine Arts is enjoying a very prosperous year. The attendance is large and several interesting students' recitals have been given this fall.

Two Cabinet Officers at Gadski Concert

One of the most brilliant audiences attending a musical event during recent seasons in Washington was present on December 4 in the Grand Ball Room of the New Willard Hotel, where Johanna Gadski, the renowned Wagnerian soprano, was heard in a song recital. Among the distinguished auditors were Vice-President and Mrs. Coolidge, Attorney General and Mrs. Daugherty, members of the diplomatic corps and of the Disarmament Conference. Mme. Gadski, who was in glorious voice, offered a varied program which included several arias from the Wagnerian lyric dramas sung in German. She concluded the concert by presenting a group of songs in English requested by the audience.

Amy Ellerman Completing Tour

After appearing at an impromptu concert recently in Poplar Bluff, Mo., the American had the following to say about the art of Amy Ellerman:

Miss Ellerman has a voice of unusual range, and it was at times difficult to designate between the contralto and the soprano on the beautiful upper register tones, but the designation was not in doubt when on descending, the full rich contralto came into evidence. Her tones, further, were of unusual volume.

"The Old Road" on a Victor Record

One of the November Victor records was John Prindle Scott's popular ballad, "The Old Road," sung by Merle Alcock, contralto. The choral versions of this song are proving very popular with the singing societies. Among the college glee clubs which are using the chorus for men's voices are Oberlin College, Rochester University, and Colgate University.

Effa Ellis Perfield Addresses Mothers' Clubs

Effa Ellis Perfield gave a successful address, "Self Expression Through Speech, Melody and Rhythm," at a meeting of the Queensboro League of Mothers' Clubs, held at the Hotel Pennsylvania, on Saturday afternoon, December 10.

Zerola Engaged for Reading

The Reading Symphony Society has just engaged Nicola Zerola, who appeared in Cleveland, Ohio, on November 6, on the Bernardi course, for a concert on January 22.

I SEE THAT

The Pathe Phonograph Company has gone into the hands of receivers.

Enrico Caruso's estate in the United States is valued at \$200,000.

The Philharmonic Orchestra is giving three concerts in New York this week.

Victor Jacobi, composer, died on December 10.

Katharine Goodson played Arthur Hinton's concerto in D minor with the London Symphony Orchestra.

Chaliapin was acclaimed as Boris at the Metropolitan last Friday evening.

Korngold's "The Dead City" will be heard on no less than thirty German stages this winter.

Fred Patton is singing three times in Carnegie Hall, New York, this month.

Helen Jeffrey will be soloist with both the Minneapolis and Baltimore orchestras in January.

The Association of Presidents of State Music Teachers' Associations will meet in Detroit, December 27.

Max Rosen, the American violinist, is busy filling concert engagements in Europe.

Vienna has a female symphony orchestra.

The Board of Directors of the Chicago Opera were scheduled to hold a meeting at which the future of that organization was to be decided.

The Bohemian Club will celebrate its fifteenth anniversary on December 26.

Claude Gotthelf is off for Europe again.

On another page of the MUSICAL COURIER, an unusual opportunity is offered to talented vocal students.

Jean Laval, contralto, will sing "The Messiah" in Indianapolis on December 15.

Elena Gerhardt will make her fifth New York appearance for the season with the Liederkreis on January 15.

The Letz Quartet is booked for many engagements at colleges and schools.

President Harding was the honorary patron at the David Bispham Memorial Concert.

Mabel Wood Hill's "The Gull" was sung at Aeolian Hall on December 2.

The Sak Philharmonic Orchestra in Prague has been disbanded.

Sametini will make his New York debut on January 11.

Gladys St. John sang for the Southland Singers on Saturday, and the American Music Optimists on Sunday.

Manfred Malkin will give recitals at Carnegie Hall in January and March.

Olive Nevin and Harold Milligan gave two concerts in Scranton, Pa., on December 5.

Cecil Fanning is augmenting the engagements for his Southern tour in February.

Lenora Sparkes will sing twice this season in both Pittsburgh and Toronto.

Marguerite Namara probably will sing "Thais" with the Chicago Opera on December 31.

The total receipts during the past three weeks for Sousa and his band exceeded \$100,000.

Rosalie Erck scored a success as soloist at the recent Mozart Society Concert.

An informal musicale was held at the studio of Lazar S. Samoiloff on December 6.

The popularity of Kathryn Meisle is growing rapidly.

Lucy Gates will give her first New York recital on the afternoon of February 28.

Earle Laros, pianist, is booked for a western tour in January and February.

Arturo Papalardo will hereafter divide his time between conducting and teaching.

Lenora Sparkes is ready for her second tour this season of Eastern Canada.

The Musicians' Fund of America is seeking new members. The University Glee Club is booked for two appearances at the Metropolitan Opera House.

This week is an exceedingly busy one for Ossip Gabrilowitsch.

Nina Tarasova will present some novelties at her Town Hall recital on the evening of December 20.

Artur Schnabel, the Viennese pianist, will make his New York debut on Christmas Day.

"Pelleas et Melisande" will be revived next month by the Chicago Opera with Mary Garden and Alfred Maguenat in the title roles.

Reinold Werrenrath will complete his pre-holiday tour of twenty engagements on December 19.

Harold Henry, the American concert pianist and teacher, has opened a studio in Paris.

Ernest C. Schirmer, of the Boston Music Company, has just gone into business for himself in Boston.

The Society of the Friends of Music have arranged a Bach program for their third concert, December 18.

Elly Ney has been called "A Lady Liszt," "the female Grainger," "the female Paderewski," etc.

Florence Turner Maledy's new song, "In a Little Town Nearby," is dedicated to George W. Reardon.

Nahan Franko's career has been an amazing succession of successes.

Mr. and Mrs. Ross David have arranged a "series of musicales to be held at their New York studios.

Luella Meluis is booked for an appearance at the Northshore Festival, Evanston, Ill., May 25.

Pablo Casals, the cellist will return from abroad before Christmas.

Gennaro Mario-Curci's new song, "Naples Must Sing Forever," is a tribute to Caruso.

Julia Claussen has been made an honorary member of the Duluth Glee Club.

Jacques Gordon now is a member of the faculty of the American Conservatory of Music, Chicago.

The season of opera at La Scala, Milan, begins December 26.

Tamaki Miura will sing at the Northshore Festival, Evanston, Ill., on May 27.

An excellent recital was given at the New York studios of Alfredo Martino on the evening of November 28.

Alexander Siloti, the Russian pianist, will sail from England on December 17.

G. N.

NEW YORK CONCERTS

DECEMBER 5

London String Quartet

A most unusual organization is the London String Quartet. Its excellencies have already been frequently commented upon in most favorable terms, but a word will not be out of place as to the reasons, or at least the possible reasons, of these excellencies. Quartet playing is the most difficult thing in the world of music except forming a quartet, which is still more difficult. For many quartets are formed sometimes with players who are individually acclaimed as soloists of the first rank, but attaining results as a quartet far from satisfactory. This arises from the fact that such players have, in most cases, developed individualities that differ one from the other to such an extent that it becomes impossible for them to agree upon—or at least to carry out—any scheme of interpretation without losing all spontaneity. In striving to attain technical perfection such organizations generally become mechanical; either that or they transcend the limits of the quartet and offer interpretations that would be more suitable to the weight and sonority of the orchestra. The quartet is the most delicate of all instruments—more delicate by far than any one of the four instruments used as a solo instrument with the accompaniment of piano or orchestra. No one of the instruments can be in the least "covered"—and if any one of the four becomes too exuberant the balance is immediately lost and the characteristic delicacy of the quartet sacrificed.

This outline presents briefly the ideals to be attained, and it is easy to be seen how difficult of attainment these difficulties may become. Their attainment is so rare that such playing as was done by the Londoners at their Aeolian Hall concert on December 5 becomes an event of historical importance. Their program was Mozart's quartet in G (Peter's 12); McEwen's "Threnody," and Ravel's quartet in F. The Ravel and Mozart works are well known and require no description. McEwen's "Threnody" was played on this occasion for the first time in America and won an instant success. It is based on a Scotch folk song, "The Flowers of the Forest are a'wae away," which, a program note says, is usually played by pipers at a Scottish funeral. The composer has designed the work along somewhat modern lines, three movements played without pause, the first and last movements being introduced with a most curious "ostinato" reiteration of weird harmonies that lend atmosphere to the rather simple melodic line. The quartet was so insistently applauded that a portion of the last movement had to be repeated.

As to the playing of this and the other numbers on the program, too much cannot be said in praise of it. The ensemble tone is lovely—deep, sonorous, vivid, yet light and full of grace and humor. The intonation was perfectly pure at all times, and it is to be noted that the players abandoned the usual "tempered" intonation and confined themselves to the natural intonation that should always be used for unaccompanied strings or voices. And, best of all, the players never stepped outside of the limit of the quartet, never tried to make an orchestra out of their four instruments, yet their interpretations were deeply emotional and thoroughly musicianly. They possess, too, a quality rare in such organizations—magnetism. There has not been better quartet playing in this city for many a day.

Ruby McDonald

At the Waldorf-Astoria on Monday afternoon, December 5, Ruby McDonald, an Australian violinist, gave an ambitious program of violin numbers. She began with the Schubert-Wilhelmj "Ave Maria" and included in her selections numbers by Raff, Bruch, Tartini-Nachez, Porpora-Kreisler, Grieg, Von Weber and Grainger. In the "Kol Nidrei," by Max Bruch, Miss McDonald's tones were firm and singing, and she played it with sympathy and depth of feeling. Her sonata, Tartini's "The Devil's Trill," she played entirely without notes, and played it with freedom and good technic. Her last number, Grainger's "Molly on the Shore," showed her marked sense of rhythm. But her best number was "The Lark," Glinka-Balakireff-Auer. The harmonics were performed delicately and clearly, and the character given to the whole was delightful. Leo Braun was called upon at the last minute to act as accompanist, and this he did in an artistic manner. Her program complete:

Ave Maria Schubert-Wilhelmj
Fugue in G Tartini-Nachez
Presto (sonata 5) Raff
Kol Nidrei (by request) Max Bruch
Sonata ("The Devil's Trill") Tartini
Minuet Porpora-Kreisler

Erotikon, lyric piece Grieg
Halling, lyric piece Grieg
Old French song Burmeister (arr.)
Waltz No. 2 Carl Maria von Weber
The Lark Glinka-Balakireff-Auer
Molly on the Shore (by request) Percy Grainger

Cecelia Guider

Cecelia Guider, soprano, made her New York debut at Carnegie Hall on Monday evening, December 5, before a fair sized audience. Mrs. Guider, during and since the war, has been lending her voice and efforts to benefit the wounded ex-service men, principally those stationed at Fox Hills, and it was, therefore, most appropriate that she decided to turn over the entire proceeds of her concert to a fund for their benefit.

Mrs. Guider revealed a voice of a naturally sweet quality, which, after she had overcome an excusable nervousness, was used with ease and some taste. Technically, however, the singer has some things to learn, but her initial efforts gave promise of future development. Her numbers included old Italian airs by Pergolesi, Scarlatti and Parsiello; "Absent," Tirindelli; "Slumber Song," Gretchaninoff; "The Brownies," Weatherly, and a charming song, "Core N'Grato," sung in memory of Enrico Caruso. Between that group and a final one consisting of some very well rendered Irish songs Mrs. Guider was heard in the "Ritorna Vincitor" from "Aida," which was one of the best numbers given.

Alexander Roman, violinist, was the assisting artist.

Phoebe Jefferson

On Monday afternoon, December 5, another Leginska pupil made an auspicious debut at Aeolian Hall. She was Phoebe Jefferson, a young but exceedingly talented girl. In the makeup of her program Miss Jefferson revealed some originality, opening as she did with Debussy's "Children's Corner," which was given with effectiveness. Leginska's "The Gargoyles of Notre Dame" followed and came in for a share of the audience's favor, while the first half of the program concluded with Liszt's ballade in B minor. The other half of the program consisted of the Partita in B flat, polonaise in E flat minor, and nocturne in E minor, Chopin, and the Liszt rhapsody, No. 8.

Miss Jefferson made a very favorable impression through her simplicity and seriousness. Moreover, she has been carefully trained and is well equipped technically. She has a good tone and rhythm and brings color and brilliancy into her playing. The audience liked her and seemed to realize that she has a future.

Philomela Ladies' Glee Club

The Philomela Ladies' Glee Club, Etta Hamilton Morris conductor, gave its first concert of the present season on December 5, at the Academy of Music, Brooklyn. Mrs. Morris presented an interesting program which gave the club opportunities to display its many excellent features, such as precision of attack, phrasing and tonal blending. She further demonstrated, as on previous occasions, that the organization over which she presides, is worthy of a high place in the musical activities of the metropolis.

The program in its entirety is appended:

The Voice of the Chimes Carl Hahn
Anna Neuman at the piano; Alice McNeill at the organ.
Spinning Song Arr. by Deems Taylor
Incidental Solos
M. Lavina Brown, Ruth Doscher
The Philomela
Etude, A flat Chopin
Etude, op. 47, No. 11 Chopin
Ballade, op. 47 Chopin
Hazel Carpenter
Song of the Volga Boatmen Arr. by Josephine Sherwood
"Beauty Born of Murmuring Sound" Eugenio Pirani
(Dedicated to The Philomela)
The Philomela
Senorita Dessauer-Houseley
Old King Cole Cecil Forsyth
The Philomela
Tarantella, "Auecs de Peterinage" Liszt
Hazel Carpenter
Snow Song (a capella) Fay Foster
My Lover, He Comes on the Skye Clough-Leigher
Largo Handel
Incidental Solo—Carrie Devlin-Jonas
The Philomela

Hazel Carpenter, pianist, was the assisting artist.

DECEMBER 6

Marie Mikova

Marie Mikova, who demonstrated at her previous appearances in New York that she is an artist of high attainments, gave a piano recital in Town Hall on Tuesday

evening, December 6, at which she upheld the excellent impression formerly made. She possesses rare talent and presents her various numbers with poetic charm, intelligence and sincerity. Her playing was admired by all. The applause she received was ample proof that the large audience appreciated her fine work. At conclusion of the long and interesting program, she was obliged to add three encores. This was the program:

Capriccio Longo
Rondo in G Beethoven
March (from "Ruins of Athens") Beethoven-Rubinstein
Variations Sérieuses Mendelssohn
Ballade (A flat), valse (A flat), valse (E minor), berceuse, scherzo (B flat minor) Chopin
Hungaria Hartmann
Children's Corner Debussy
By the Sea Smetana
Ballade Funèbre Dirck Foch
Ride of the Cowboy Gertrude Ross

Robert Lowrey

The Washington Heights Musical Club presented Robert Lowrey, pianist, in a recital at the Plaza on December 6 and succeeded thereby in giving its members and their friends an evening of good music. Mr. Lowrey is not yet widely known in New York, having moved to this city only recently. He is a native of Providence, R. I., and is happy to be able to boast the fact that he is one hundred per cent American, of one hundred per cent. American parentage, his father being from Georgia and his mother from Vermont. He was educated at Brown University and studied music with Mrs. Emma Winslow Childs in Providence and later with Marie L. Bailey-Apfelbeck in Vienna. While in Vienna Mr. Lowrey played publicly and received favorable notice, particularly for his playing of Mozart, Bach and Beethoven. After returning he had an orchestra appearance in Providence, playing the Beethoven C minor concerto, and was enthusiastically received. His program with the Washington Heights Musical Club included a Mozart sonata; a Bach organ concerto and pieces by MacDowell and Chopin. He demonstrated the wealth of his interpretive ability and his vigorous tone and much technic, especially in the Bach concerto. His treatment of the lighter portions of the MacDowell and Chopin pieces was poetic and his tone at all times well sustained.

The Beethoven Association

The second subscription concert of the Beethoven Association for the present season took place at Aeolian Hall on December 6. The program began with the Brahms clarinet quintet played by Georges Grisez, clarinetist, and the Letz Quartet (Hans Letz, Edwin Bachmann, Edward Kreiner, Horace Britt). It was a studied, musicianly performance of the work, and special credit must go to Mr. Grisez for the musicianship displayed in making himself simply one member of the ensemble instead of attempting to shine as a solo star. The final number of the evening was the exquisite Schumann piano quintet, Ernest Schelling playing with the Letz Quartet. It was a strong, vigorous presentation in which the pianist and string players shared honors evenly. The playing evidently pleased the audience greatly, for there was enthusiastic applause after each movement.

Between these numbers, May Peterson, soprano, with Stewart Ross at the piano, sang a group of classical numbers made up of Handel's "Radamisto," Rinaldo da Capua's "Air du Volubilité," an ariette by Salvador Rosa, and "Patron, das macht der Wind," by Bach. The Handel number was not greatly different from other Handel numbers and had neither the freshness nor the beauty of the Salvador Rosa ariette and the jolly trifle by Rinaldo da Capua, both of which made a decided hit with the audience; the familiar Bach number, "Patron, das macht der Wind," also pleased greatly. Miss Peterson made a charming appearance and was in excellent voice. The nicety of her art has long been known to New York concert goers and was demonstrated once more in the rounded finish of her singing and the excellence with which she met the demands of the varied styles of music contained in her group. There was much hearty applause for her and several recalls.

DECEMBER 7

Kathleen Parlow

Kathleen Parlow made her only appearance of the season in New York at Aeolian Hall on Wednesday afternoon, December 7, before a large and distinguished audience. Although the ranks of foremost violinists are this season crowded, more than a few having won favor so far in either reappearance after an absence of a span of years or at debuts, this woman artist can hold her own. She is not only a great artist, but a charming personality. In her rendition of a program, carefully selected, Miss Parlow again revealed all the fine qualifications noted on previous occasions. Her tone is rich and of a singing quality, accuracy marks her intonation, and she infuses her playing with a depth of feeling and varied coloring that finds a quick response in her hearers. Her bowing is graceful and agile, and technically Kathleen Parlow is so perfect that one forgets there is such a thing as technic, and, from the first number to the last encore, sits entranced. She gives sheer pleasure. And, after all, that is the test of any artist, when all is said and done.

Walter Golde lent valuable support at the piano in a program that follows:

Sonata in G minor (The Devil's Trill) Tartini
Concerto in A minor Vieuxtemps
Symphonic rhapsody, F minor, op. 35 A. Walter Kramer
(Dedicated to Kathleen Parlow)
Valse Tschaiowsky-Auer
Ritmi (first hearing in America) Castelnuovo-Tedesco
Caprice, "Agile" Dont-Auer
Spanish Dance Fernandez-Arbo

Elly Ney

It was a formidable program in which Elly Ney was heard again at Carnegie Hall, Wednesday evening, December 7, but her superb command of the instrument, her great energy, and her keen artistic insight carried her through in a manner which thoroughly delighted her hearers—an audience which filled the hall, and eagerly absorbed her every note. Her playing, while brilliant, and at times amazing, is not of the spectacular sort. Sincerity marks

(Continued on page 26)

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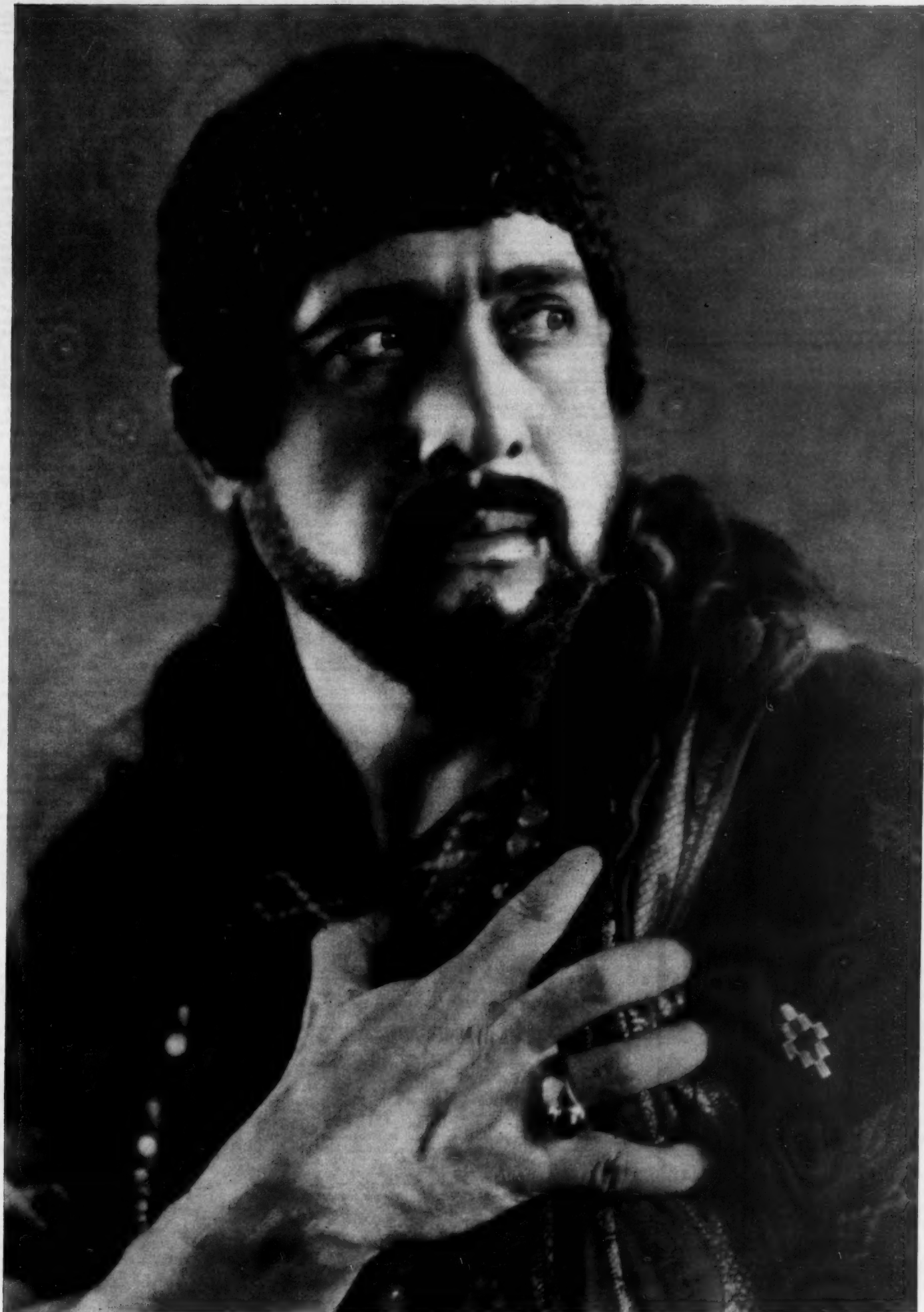


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NEW YORK CONCERTS

(Continued from page 24)

all her performances, and though individual, she never intrudes her own personality or purposes above that of the composer. She plays with true sympathy, and seems to enjoy her performance as much as the audience, which is as it should be. Her interpretations are thoughtful, but not studied; her artistic sense is innate. Beethoven was given in true Beethoven fashion, with power, with delicacy and sparkle, yet with dignity always. There is a finish to Mme. Ney's playing, a careful regard for nuances, and a variety of tone color. It was an exquisite rendition of Schumann's "Scenes of Childhood." They were not the romping, boisterous children in Debussy's suite, but the child of many moods, whims and fancies. Mme. Ney caught the mood delightfully, giving them with naive charm. Mozart's rondo in A minor was the most colorless of all she played. Mendelssohn's "Rondo Capriccioso" had dash and spirit, delicacy and finesse. Liszt's "Benediction de Dieu dans la Solitude" was given with a grandeur, a noble tranquility and an inspiration that made it one of the finest numbers of the evening. Her concluding number was Liszt's "Mephisto Waltz," a number full of tremendous difficulties which she mastered admirably.

The insistent applause called for many encores, which she graciously added, even after the long, taxing program. Her program in full was as follows:



Florence Lang

Soprano

DISPLAYS TALENT IN SONG RECITAL

By Karleton Hackett

Miss Lang is a young singer who has voice talent, and has been well schooled. Her voice is particularly free and warm in color and her enunciation unusually distinct. The song cycle by Leo Sowerby was given its first public performance on this occasion with the composer at the piano, and in these songs Miss Lang showed her musicianship. They were "mood pictures" written without compassion for the limitations of the voice, and making severe demands both on the vocal technique and musicianship of the singer. Miss Lang did her part well. The songs demand vocal virtuosity of the modern kind, perfect poise and command of the most delicate shadings.

—Chicago Evening Post.

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32 variations, C minor.....	Beethoven
Sonata in D minor, op. 31, No. 2.....	Beethoven
Scenes of Childhood, op. 13.....	Schumann
Chaconne, G major.....	Handel
Rondo, A minor.....	Mozart
Rondo capriccioso.....	Mendelssohn
Benediction de Dieu dans la Solitude.....	Liszt
Mephisto Waltz.....	Liszt

Pasha Abell and Vladimir Dubinsky

Pasha Abell, soprano, was heard in a song recital, assisted by Vladimir Dubinsky, cellist, at Rumford Hall, December 7. Miss Abell sang English, German, French and Russian songs and a group by Golub, for which Mr. Dubinsky played cello obligatos. Her voice is of pleasing quality, she sings with expression and good diction. She made a very favorable impression and her audience called for encores, to which she graciously responded. Mr. Dubinsky played two groups of cello solos. Of the two numbers by Boris Levenson, the first, "Chanson Sans Paroles," was exquisite, played for the first time. Mr. Levenson himself was in the audience. The "Song of India" was given with a beautiful singing tone and fine feeling, and "Passepied" was a lovely, delicate piece of work. The Cui and Glazunoff numbers were well interpreted and had appropriate atmosphere. This was the program:

My Lovely Celia.....	George Monro
A Pastoral.....	Carey
Down in the Forest.....	Donald Ronald
Will o' the Wisp.....	Gilbert Spross
Pasha Abell	
Air, seventeenth century.....	Eccles
Chanson Sans Paroles (first time).....	Boris Levenson
Humoresque.....	Boris Levenson
Vladimir Dubinsky	
Die Mainacht.....	Johannes Brahms
Die Lotosblume.....	Johannes Brahms
Ich hab' im Traum gewinkt.....	Schumann
Wasserfluth.....	Shubert
Nye poi, krasavitsa (The Song of Gruzin).....	Rachmaninoff
Uz ti niva moia Nivushka (O thou billowy harvest field).....	Rachmaninoff
Vostochuni Romans (The Rose has charmed the Nightingale).....	Rimsky-Korsakoff
Krai tui Moi (My Native Land).....	Gretchaninoff
Hopak.....	Modest Moussorgsky
Pasha Abell	
A Song of India.....	Rimsky-Korsakoff
Passepied.....	Delibes
Oriental.....	Cui
Serenade Espagnol.....	Glazunov
Vladimir Dubinsky	
The Becher (The Cup).....	Golub
Zu Badeskens (The Veiling of the Bride).....	Golub
Leig Dein Kop Auf Mein Knie.....	Golub
Stiller Sei N'shome Mein.....	Golub
Pasha Abell and Vladimir Dubinsky	

Marie Stapleton-Murray

Marie Stapleton-Murray, who sang her debut at Town Hall on Wednesday, December 7, is no stranger to New York audiences. She was in excellent vocal form and displayed again that effective art which has always been characteristic of her work. Her program included:

Porgi amor.....	Mozart
Russlied.....	Beethoven
Absence.....	Berlioz
Should he upbraid.....	Bishop
Wir wandelten.....	Brahms
Wie froh und frisch mein Sinn sich hebt.....	Brahms
Morgen.....	Strauss
Cecily.....	Strauss
De Fleurs.....	Debussy
Guitares et Mandoline.....	Grovez
Le Sommeil.....	G. Ferrari
Toujours.....	Faure
I Hold Her Hands.....	Russell
Ecstasy.....	Rummel
Slumber Song.....	Gretchaninoff
Happiness.....	Hageman

DECEMBER 8

Rosing

Rosing is a master of interpretation. That was conclusively demonstrated at his first recital and confirmed at his recital of December 8. At this second recital it was made far easier for the reviewer to judge of his work by comparative values, for the reason that he sang upon this occasion songs with which we are all more or less familiar, while on the occasion of his first appearance much of what he did was selected from Russian works not as yet widely known here, though they certainly deserve to be. In this recital of familiar things it very quickly became evident that Rosing's amazing power of interpretation and of the vivid expression of high emotion was just as much in place and just as much needed as in the works of the Russians. He brings home to you meanings that have heretofore escaped you. He has dug out depths of intensity that in most of these songs neither the poet nor the composer has made obvious and laid bare for all the world to see. Rosing sees it—and as he presents it to you it becomes evident enough. It also becomes evident enough that many another artist has either failed to reach these depths or has lacked the power to bring them out. Furthermore, Rosing possesses a very strong and individual personality. He not only has a self, but he has the courage to be himself—and that is courage of no mean order. He has the wisdom, too, to place himself and his own ideals and conceptions above the traditions of the schools—to place the composer and the poet above the singing teacher. The reviewer cannot pretend to describe Rosing. His methods are so original, so individual, and so entirely worthy of the highest and most sincere praise that those who are interested in music either as a mere pleasure or as a profession should not fail to hear him. He is an iconoclast of the best sort, the sort to whose efforts all progress is due. He will no doubt find enemies among the purists and the reactionaries, but he is sure to find many more friends among those who appreciate real art. The program:

Love.....	Cyril Scott
Invocation to Love.....	Cyril Scott
Spring of Love.....	Cui
Romance.....	Chopin
Mes Joies.....	Szule
J'ai feu d'un Baiser.....	Rimsky-Korsakoff
Song of Levko (from The Night of Mai).....	Rimsky-Korsakoff
Summer of Love	
Phidyle.....	Duparc
Green.....	Debussy
Southern Night.....	Rimsky-Korsakoff
Dream.....	Grieg
Drama and Humor	
Love Song of a Village Idiot.....	Moussorgsky
The Goat.....	Moussorgsky

Lord Rendal.....	Somerset folk song
Love Went a Riding.....	Frank Bridge
Autumn and Winter of Love	

Again Alone.....	Tchaikowsky
Don't Sing the Song of Georgia.....	Rachmaninoff
Tears of Love.....	Beethoven
Ich grolle nicht.....	Schumann

New York Symphony Orchestra

Walter Damrosch had the excellent idea of engaging a lot of young singers with fresh voices to share in the Wagner program which he presented at Carnegie Hall on Thursday afternoon, December 8, repeating it Friday evening. They were Adele Parkhurst, Rachel Morton Harris, Frieda Klink, Ernest Davis, and Fred Patton. The program began with the entire first scene of the "Ringgold" and part of the final scene, the entrance of the gods into Valhalla. Then came Wotan's Farewell and the fire music from "Valkyrie," and to end with Siegfried's Rhine Journey and the scene between Siegfried and the Rhine Maidens from "The Dusk of the Gods." The young artists sang excellently. All of them except Miss Parkhurst had taken the trouble to learn their parts by heart. Fred Patton, bass, had the most to do, singing Alberich, Thor and Wotan. His voice was in prime condition, full and resonant; his diction was excellent and he showed a thorough appreciation of the dramatic points of the text. His work is a convincing argument for the presentation of opera, especially German opera, in English. Ernest Davis, tenor, had less to do, but he did that little excellently. It was a pleasure to hear the Wagnerian measures really sung and sung so that every word of the text was distinct instead of being declaimed and shouted as they are by the traditional German tenors.

Frieda Klink's beautiful voice stood out, especially in the trio of the Rhine daughters. All in all the experiment was quite successful and thoroughly appreciated by a large audience. If the orchestra had played throughout with the accuracy and effectiveness with which the singers sang, it would have been a notable program—but it didn't.

The New York Philharmonic Orchestra

At the concert at Carnegie Hall Thursday evening, December 8, the Philharmonic Orchestra, Joseph Stransky, conductor, began with a Haydn symphony—the "Military" one, which must have made considerable of a stir the first time it was played, but today has all the exciting potentialities of a pan of lukewarm dish water. Then came a very beautiful exposition of the Brahms violin concerto, with Paul Kochanski as soloist. This is the sort of thing that Mr. Kochanski plays best of all. He displayed, especially in the legato passages of the first movement, a beauty, clarity and sweetness of tone such as this writer has not heard him produce here before, and musically he exhausted all the possibilities of the concerto—which is saying a good deal. It was a performance which truly deserves the adjective magnificent. The audience was not slow to show how thoroughly it appreciated Kochanski's work.

The second part of the program began with Charles Martin Loeffler's tone poem, "The Death of Tintagiles." Twenty-one years ago, when it was first presented in its present form, this was extraordinarily modern and daring music. Today it is still modern and modern in the best sense. Mr. Loeffler happily is not one of those modernists who attempts to dispense with melody and beauty. The work sounded as fresh and effective as if written yesterday. It has great beauty, passages of splendid passion and a close of exquisitely expressed sadness. The viola d'amore, the solo instrument of the work, finely played by Mr. Kovacic, had so little to do and that little so unimportant that one imagines Mr. Loeffler would have left it out and have contented himself with the ordinary orchestra had he written the work today. The composer was present and called upon by the audience to rise repeatedly in his box and acknowledge the applause. To end with there was a rowdy performance of a rowdy piece—Tchaikowsky's "Marche Slav."

May Peterson

May Peterson was the bright and particular star of a concert given Thursday evening, December 8, at the Town Hall by the People's Chorus of New York. Debussy's "Nuit d'Etoiles" opened her group, which included Reger's "Maria's Slumber Song," Lie's "The Soft Footed Snow" and Hageman's "At the Well." Of these she was forced to repeat that of Sigurd Lie, and in so doing she won the delighted appreciation of the chorus, by turning her back on the audience and singing the number to them. There were numerous recalls and two encores. One of these was the Norwegian Echo Song, which was given added interest by the explanation which Miss Peterson gave before singing it. Her other encore, by special request, was Grant-Schaeffer's "The Cuckoo Clock." Miss Peterson also sang "Carry Me Back to Old Virginia," with the chorus. Her audience was delighted with the beauty of her voice, the remarkable purity of her diction, and the charm of her gracious personality, and manifested its approval with enthusiastic applause.

Stuart Ross, at the piano, proved himself an able and sympathetic accompanist.

DECEMBER 9

Maude Morgan and Dr. William C. Carl

Dr. William C. Carl, noted organist, contributed to the artistic success of the recital given at Aeolian Hall, December 9, by Maude Morgan, harpist. Dr. Carl played the "Noël Ecossais," by Guilman, and the Bach toccata and fugue in D minor in a most musicianly fashion, the audience listening intently throughout, and being decidedly pleased with Dr. Carl's fine interpretations and his finished style. He also played a duet with Miss Morgan, a fantasia by Théodore Dubois, written for harp and orchestra. Dr. Carl played his own organ arrangement of the orchestra parts.

Miss Morgan was also heard in solo numbers. There were ensemble harp numbers, including the Handel "Largo," and Hortense d'Arblay, lyric soprano, gave several solos. Little Dorothy Wason, aged seven, played on a tiny harp her own size, and sang. She received her share of flowers

and applause. The concluding number was a Handel arioso, given by voice, organ and harp.

DECEMBER 10

Lucrezia Bori and Alberto Salvi

There was not as large an audience as the artists deserved at Carnegie Hall on Saturday evening, December 10, but as tickets for the joint recital, given for the benefit of a home for consumptives, were priced at \$5 each, there were probably enough onlookers to leave a balance on the right side. It was Miss Bori's first appearance in New York this season. She was the same charming, likeable artist as ever, and her voice seems to have gained appreciably in strength during the rest it had had last summer. Alberto Salvi is a past master of the harp, one of the few players who succeed in making it, as a solo instrument, really musical and interesting. Miss Bori's program consisted of a group of "Pagine Sparse" by Martucci, an aria from "The Marriage of Figaro," a group of old English songs, and a group of Spanish songs, including two new to this city, which she sang in exquisite costume after Goya. Mr. Salvi played numbers by Gallotti, Chopin, Debussy, Rossi and Aptommas. Both artists were called on for encores. Edouard Gendron was at the piano for Miss Bori.

Wilhelm Bachaus

Saturday afternoon's program presented by Wilhelm Bachaus, at the Town Hall, contained these numbers:

Rhapsodie in G minor.....Brahms
Sonata, op. 111 in C minor.....Beethoven
Fantasie, op. 15 in C minor ("The Wanderer").....Schubert
Prelude in C major.....Chopin
Studies, op. 10 No. 1 in C major.....Chopin
op. 10 No. 2 in A minor.....Chopin
op. 25 No. 1 in A flat.....Chopin
op. 25 No. 6 in G sharp minor.....Chopin
Romance from E minor concerto.....Chopin
Study, op. 25 No. 11 in A minor.....Chopin
Ballad in G minor.....Chopin

In fine form, the pianist delighted with his beautiful playing. The audience was not as large as it should have been, but the house was well filled. The artist found no obstacles in the way of a superb performance. His technic was all one could wish for, and the ease with which he played appealed immensely. He is a master of his instrument and was recalled numerous times, adding encores. Particularly the Beethoven C minor sonata (op. 111) and the Schubert fantasie in C minor (op. 15) found him at his best and were delightfully interpreted. His Chopin also was well done.

Clara Clemens

Clara Clemens deserves every bit of praise that can be given her, and the sincere gratitude of every Wolf devotee for having given a whole program of Wolf songs at her recital at Aeolian Hall, December 10, and the appreciation of all supporters of our own tongue for having sung the songs in English. There was a good sized audience, but not nearly as large as one might have expected. It is, alas!

a fact that cannot be disputed that Americans are not yet aware of Wolf, of his wonderful genius, of the glorious charm of his output. But there were several musicians of international note present, which goes to show by what class of musicians these songs are appreciated. And one of these remarked to the present reviewer that it was a pity that American song composers would not take the trouble to listen to Wolf and learn how this master of masters did it. One might preach a sermon on this subject. But what is the use? In the face of such blindness and stupidity it is just as well to keep silent.

The translations were made by Miss Clemens—or Mrs. Clemens-Gabrilowitsch, as, perhaps, she should be called—and were in every way excellent. The accompaniments by Walter Golde were masterly and added greatly to the artistic worth of the recital. The program follows:

Thou Sacred Land, Orphid	Farewell
Wandering	First Love Song of a Maiden
You Think With Just One	Who Sent For You?
Thread	I Have a Lover
In Seclusion	Flowers Shall Be My Cloak
Let Malicious, Busy Tongues	The Charcoal Wife
Thanks of a Pariah	Lord, What Flows Here on
At Dawn	the Earth?
In the Shadow of My Tresses	The Little Bird
B-g Him, Oh, Mother	All Have Gone to Rest
The Mouse Trap	Poisonous Rapture

DECEMBER 11

American Music Optimists

Another delightful program was given by the Society of American Music Optimists, Mana-Zucca, founder and president, at Academy Hall, Sunday afternoon, December 11. This organization is one of those which never needs to fear that a small audience will be on hand, and Sunday's was both large and enthusiastic. There were three soloists. Jan Van Bommel displayed a baritone voice, rich in quality and full of power; he was assisted at the piano by Sally Zamzek Leff. Minnie Carey Stine, whose accompaniments were played by Irene Greunberg, has a contralto voice of unusual beauty and purity. The other soloist was Gladys St. John, whose lovely soprano voice was heard to advantage; Lazar S. Weiner played her accompaniments. There were many encores. This was the printed program:

Love is a Bubble.....Francis Allitt	John Prindle Scott
Just Before the Lights Are Lit.....G. Branscombe	Marshall
Inter Nos.....MacFadyen	
Jan van Bommel	
By the Waters of Minnetonka.....Lieurance	
Jaemin.....Dobson	
The Bagpipe Man.....McKinney	
Song Without Words.....Kramer	
Minnie Carey Stine	
The Wind's in the South.....John Prindle Scott	
A Dream Fancy.....Marshall	
Gladys St. John	
Four Ducks on a Pond.....A. Needman	
Duna.....Josephine McGill	
A Regret.....Godfrey Nutting	
In My Little Garden.....Godfrey Nutting	
Jan van Bommel	
Pierrot.....Watts	
Lazy Song.....Lawson	



MILDRED GRAHAM,

whose New York recital took place November 4, has had such success with Arthur Penn's songs that she used a new one of his on her New York program. The new one is "When May Is Turnin' to June," with lyric by James Stuart Montgomery, the poet who, during the war, was known throughout the entire A. E. F. by his war verses and articles signed with a thumb print. Arthur Penn has made an exquisite setting in this little Irish tune, and Mildred Graham has tried it out and knows that her audiences like it. On the same program she used Frank Tours' setting of Colonel McCrue's famous poem, "In Flanders' Fields." Both of these songs are published by M. Witmark & Sons.

The Rivals.....Taylor	Hageman
Happiness.....Minnie Carey Stine	
Little Ghosts.....Fay Foster	
Primavera Waltz.....Gladys St. John	Strauss

New York Symphony Orchestra

Walter Damrosch, who originally announced the first New York performance of the second symphony by Carol Szymanowski for the concert on Sunday afternoon, December 11, at Aeolian Hall, found it, however, a hard nut to crack in rehearsal, and compromised by postponing its performance indefinitely and playing the Beethoven "Eroica," slowly as to the funeral march, very, very slowly indeed for these days of automobile hearses. After intermission came Granville Bantock's overture, "Pierrot of the (Continued on page 45)

ROSI NG

"Greatest Song Interpreter"



"He showed again his keen feeling for the texts of the songs and his vivid dramatic style of delivery aroused in his hearers much enthusiasm."

—New York Herald.

"Disclosed his familiarity with other languages than his own, including English, in which his diction was commendably clear. His interpretations are vivid and arresting."

—New York Tribune.

"Rosing was excellent—Cui's 'Romance' was a great triumphant cry and Rimsky-Korsakoff's 'Song of Leviko' was splendidly sung."

—New York World.

"In Moussorgsky's humorous number 'The Goat' Rosing described the maiden's horror of the animal, and her subsequent satisfaction with a husband who equalled the goat for homeliness, in a way that kept the audience laughing throughout."

—New York Telegraph.

Above criticisms from second N. Y. Recital, Dec. 8, 1921

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AGIDE JACCHIA LEADS CECILIA SOCIETY OF BOSTON TO BRILLIANT CHORAL SUCCESS

Series of Concerts Opens with Repetition of Berlioz's "The Damnation of Faust," Paul Althouse, Marcella Craft, Henri Scott, and Herbert Wellington Smith the Soloists—Edith Bennett Wins Success at First Recital—Frances Adelman Pleases—John Powell Scores with Orchestra—"Tales of Hoffman" at Arlington—Rachmaninoff's Program—London Quartet Wins Favor—Galli-Curci in Last Concert—People's Symphony Orchestra Heard—Mary Clark's Debut—Bertha Swift and Samuel Charles in Joint Program

Boston, Mass., December 10, 1921.—Tuesday evening, December 6, in Symphony Hall, the Cecilia Society, under the splendid leadership of Agide Jacchia, opened its series of concerts for the current season with a repetition of Berlioz, romantic and stirring oratorio, "The Damnation of Faust." The signal success won by this society after its reorganization by Mr. Jacchia last spring was repeated on this occasion. There was abundant evidence that the familiar ardors of the admirable Italian conductor had been effectively transmitted to the members of the Society. Its choral work was excellent in every respect. The attack and release of passages was precise, the tonal quality was at all times praiseworthy, the singing altogether expressive. Mr. Jacchia's long operatic experience enabled him to give the chorus a command of tonal color which contributed in no small way to its dramatizing ability. The solo singers—Paul Althouse as Faust, Marcella Craft as Marguerite, Henri Scott as Mephistopheles, and Herbert Wellington Smith as Brander—maintained the high standard of performance set by the chorus and orchestra of Boston Symphony men, the work of Mr. Althouse, both vocally and from an interpretative point of view, being especially noteworthy. Conductor and soloists were recalled by an appreciative audience.

EDITH BENNETT A GREAT SINGER.

Edith Bennett, soprano, came to Boston very quietly for a first recital in this city last Tuesday afternoon, December 8, in Jordan Hall, and created an impression which was wholly out of the common. To begin with, her program was unusually interesting and exacting. In detail it comprised these songs: aria from "Alessandro Nell 'Indie," Piccini; "Perduta ho la speranza," Donaudy; "Quel Ruscelletto," Paradies; "Poveri Fiori" from "Adriana Lecouvreur," Cilea; "Mama, non M'ama," Mascagni; "Au pays ou se fait la guerre," Duparc; "Dans les ruines d'une abbaye," G. Fauré; "Il pleut des petates," Rhené-Baton; "La mer est plus belle," Debussy; four songs, Wolf-Ferrari; "Sudden Light," Loefler; "Shyone," Clark; "May Morning," Manney; "Fairy Tales," E. J. Wolff; "Spring Song of the Robin Woman," from "Shanewis," Cadman. Rodney Saylor was a helpful accompanist.

Miss Bennett's voice is exceptionally beautiful and sympathetic, its range is wide, and she uses it with great skill. But this singer is not merely a skilful vocalist and a well-schooled musician, she has built her art well above these indispensable foundations. Her tones warm and full-bodied in all registers, she has learned how to color them in such a manner as to dramatize strikingly and unerringly the text and mood of her songs. It would be difficult to select those pieces in which Miss Bennett was most effective, for her singing was invariably expressive and convincingly emotional. Distinctly memorable, nevertheless, was the manner in which she brought out the wistful charm of Donaudy's air, the smooth-flowing loveliness of "Quel Ruscelletto," the romantic sadness of Duparc's song, and the melancholy beauty of "Il pleut des petates de fleurs." Miss Bennett, moreover, is happily endowed with a personality that is at once charming and sincere, which is hardly a hindrance to the discovery and revelation of beauty on the concert platform. Not in several seasons has a young singer made such an auspicious beginning in this city. Miss Bennett's audience was very enthusiastic, recalling her again and again. It would be interesting to hear this artist with the Boston Symphony Orchestra. Manifestly, hers is a rare talent.

FRANCES ADELMAN PLEASURES IN RECITAL.

Frances Adelman, pianist and artist-pupil from the studio of Felix Fox, won a fine success at a recital which she gave Tuesday evening, December 6, in Jordan Hall. Miss Adelman's program, which furnished an ample test of her powers, was as follows: Chromatic fantasy and fugue, Bach; bolero, prelude in E flat major, nocturne in C sharp minor, scherzo in B minor, Chopin; "Les Tierces Alternées," Debussy; "March Wind," MacDowell; "Lucioles," Florent Schmitt; prelude in G major, Rachmaninoff; rhapsody No. 2, Liszt.

Miss Adelman is a remarkably gifted pianist. Reflecting the far-famed abilities of her teacher, Miss Adelman's playing revealed a technical equipment that is truly brilliant, a fine command of nuance, and a tonal quality generally beautiful. Furthermore, this young pianist has the instincts of a musician, as was indicated in her splendid phrasing, and an emotional fervor which lends conviction to her interpretations. Miss Adelman showed great

promise and will doubtless go far in her art: A friendly audience applauded her vigorously.

JOHN POWELL SCORES WITH SYMPHONY.

On Monday evening, November 28, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux conductor, gave the first of its new series of five extra concerts. Notwithstanding the storm, a large audience was on hand. John Powell, the well known pianist, was the soloist, playing Liszt's fantasy on Hungarian folk tunes. Mr. Powell gave a fresh demonstration of his pianistic prowess, performing this melodious work with a brilliance and an emotional appreciation which stirred his audience to tremendous applause. The purely orchestral numbers of the program were the ever-welcome symphony in D minor of Cesar Franck, impressing anew with its nobility and eloquent faith; Beethoven's ballet, "The Creatures of Prometheus," in which the solo parts were ably played by Jean Bedetti, cello; Georges Lauren, flute; Albert Sand, clarinet; Abdon Laus, bassoon, and Alfred Holy, harp; and Rimsky-



AGIDE JACCHIA,
conductor of the St. Cecilia Society.

Korsakoff's warmly colored caprice on Spanish themes, which brought the concert to a brilliant close.

The remaining concerts of this series will be given on Monday evenings, January 16, February 13, March 13, and April 10, with these soloists: Alfred Mirovitch, pianist; Estelle Lieblich, soprano; Richard Burgin, violin, and Jean Bedetti, cello.

On the previous Friday afternoon and Saturday evening, the orchestra was heard in the seventh of its regular concerts under Mr. Monteux. The outstanding feature of the program was an arrangement of Schoenberg's "Verklärte Nacht," for full string orchestra—impassioned music of spiritual beauty, serving well to disclose the excellent quality of the reconstituted string section of the orchestra. In his work, Schoenberg has disclosed the melodic originality and harmonic and instrumental skill which place him high among contemporary composers—qualities, however, which have not consistently marked the music from his pen. Another feature of the program was Brahms' "Tragic" overture of heroic suffering, epic in its tragic grandeur. Weingartner's glowing and brilliant arrangement of Weber's "Invitation to the Dance," and Tchaikowsky's symphony in F minor—now melancholy, now wildly joyous, but characteristically gloomy—made up the program.

"TALES OF HOFFMAN" AT ARLINGTON.

Another success was added to the steadily growing list enjoyed by the Boston Society of Singers at the Arlington

Theater, when Offenbach's "Tales of Hoffman" was presented Monday evening, December 5, to a large and appreciative audience. Rulon Robinson, as Hoffman in the prologue, and as the lover in the later portions, strengthened the favorable impression that he has made in other operas. Helen Allyn, the excellent soprano, had a triple role—Olympia in the first act, Giulietta in the second act, and Antonia in the third. Miss Ainslee and Miss Allyn sang the hackneyed Barcarolle, winning several recalls. Stanley Deacon took the part of Dapertutto, William R. Northway sang Cochenille and Schlemil, Robert Henry was the Dr. Miracle, Edward Orchard the Spalanzani, Phil Fein was Coppélius and Franz, and Herbert Waterous was Crespel. The settings were noteworthy.

RACHMANINOFF IN RECITAL.

Serge Rachmaninoff, the Russian pianist, gave his first recital of the season Wednesday evening, December 7, in Symphony Hall. The concert was given for the profit of the Radcliffe College Endowment Fund. Mr. Rachmaninoff, impressive as usual, displayed his familiar virtues as pianist and interpreter in the following program: ballade No. 2, Liszt; ballade, Grieg; ballade No. 3, nocturne op. 27, Valse in D flat major, scherzo op. 39, Chopin; Etudes-Tableaux op. 39, Rachmaninoff; etude (capriccio), op. 28, Dohnanyi; "Liebeslied," Kreisler-Rachmaninoff; tarantella, Venezia e Napoli, Liszt. A large audience was enthusiastic throughout the evening, necessitating an extension of the list of pieces until the inevitable C sharp minor prelude was exacted from its reluctant composer.

LONDON QUARTET WINS FAVOR.

The London String Quartet (James Levey, Thomas W. Petre, H. Waldo Warner and C. Warwick-Evans) appeared in Boston for the first time, Saturday afternoon, November 26, in Jordan Hall. The program was as follows: Quartet in B flat major, op. 64, No. 3, Haydn; "Londonderry Air," Frank Bridge; "Folk song Phantasy," Warner; quartet in E flat major; op. 127, Beethoven.

The favorable reports that had preceded the coming of this fine organization were well substantiated at this concert. The players from London are a highly finished, admirably balanced ensemble. Their tone quality is beautiful; they play with a high degree of musical intelligence and with infectious enthusiasm. The quartet was warmly welcomed by a large audience.

On the following Monday evening, in Paine Hall, Harvard University, the same ensemble played a quartet in D minor by Mozart, a quartet in A major by Brahms for piano, violin, viola and cello, and a "Fairy Suite" for the strings, by Mr. Warner, the viola player. In Brahms' quartet, Mrs. Elizabeth Coolidge, the generous philanthropist of music, played the piano part with fine skill and musical feeling.

GALLI-CURCI IN LAST CONCERT.

Sunday afternoon, December 4, Amelita Galli-Curci, the popular coloratura soprano, sang in Boston for the last time this season. Assisted by Homer Samuels, accompanist, and Manuel Berenguer, flutist, Mme. Galli-Curci sang the customary program—ornate operatic music from "Traviata," "Mignon," and "Dinorah," together with Proch's difficult "Variations"; old airs from Bononcini and Haydn, and songs by Rossini, Fauré, Rimsky-Korsakoff, Russell, Samuels, and Buzzi-Peccia.

Mme. Galli-Curci again displayed the technical skill which has given her a high place among the singers of the day, as well as the sympathetic understanding with which she sings old English ballads. A capacity audience demanded and received many encores.

PEOPLE'S SYMPHONY ORCHESTRA CONCERT.

The People's Symphony Orchestra, Emil Mollenhauser, conductor, gave his seventh concert Sunday afternoon, December 4, at the Arlington Theater. Mischa Muscanto, a violinist of highly commendable abilities, was the soloist, playing Vieuxtemps' concerto in A minor. The purely orchestral music was Dvorak's familiar symphony from the "New World," and Goldmark's warmly flowing overture, "Sakuntala."

MARY CLARK IN DEBUT RECITAL.

Mary Clark, soprano from the studio of S. Kronberg, gave a debut recital here Saturday afternoon, December 3, in Jordan Hall. Miss Clark's well-varied and difficult program included these pieces: "L'altra notte in fondo al mare," from "Mefistofele," Boito; "Mark, How the Blushful Morn" and "Weep You No More, Sad Fountains," Fifteenth Century Old English; "I'll Sail Upon the Dog-Star," Purcell; "Der Heilige Tau," Stravinsky; "Sorrow in Springtime," Rachmaninoff; "Love," Bleichmann; "Tes Yeux," Rabey; "Claire de Lune," Szulc; "Mandoline," Dupont; "Gesang Weyl's," Wolf; "Reingestimmt die Saiten" and "Darf des Falken Schwinge Tatrachohn unrauschen," Dvorak; "Die Nacht ist schwarz," from "Schon Gretlein," von Fielitz; "In Your Little Garden," Manney; "Vale," Russell; "For You," Montague and "A Birthday," Cowen. Miss Clark's voice is a light soprano of agreeable quality, and she has been well trained in the use of it. Her singing shows promise, however, which further training will undoubtedly develop. An account of this recital would be incomplete without mention of the excellent assistance provided by Henry Levine, pianist from the studio of Heinrich Gebhard, who served as a thoroughly able and altogether sympathetic accompanist. A good sized audience recalled Miss Clark a number of times and she added to her program.

BERTHA W. SWIFT AND SAMUEL CHARLES GIVE JOINT RECITAL.

Bertha Wesselhoeft Swift, soprano, and Samuel Charles, pianist, assisted by Joseph Kline, violinist, and Earl Weidner, accompanist, gave a concert Wednesday evening, December 7, in Jordan Hall. Miss Swift sang songs from Mozart, Bachelet, Jacques-Dalcroze, Bemberg, Chaminade, Tchaikowsky, Schubert, Schumann, Grinell, Proctor, Marum, Wassal, Teasdale and Woodman. Mr. Charles played pieces by Debussy and Ravel.

CONSERVATORY NOTES.

Choral performances of "The Peace Pipe," by Frederick S. Converse, and George W. Chadwick's "Noel" brought a large audience to Jordan Hall, Friday evening, December 9. These works by local composers were given by the New England Conservatory chorus, orchestra and advanced

John McCormack

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students, Mr. Chadwick conducting, and assisted by a special chorus from the Perkins' Institution for the Blind, Watertown.

The soloists included two members of the faculty: F. Morse Wemple, baritone, and Charles Bennett, bass, and the following advanced students: Norman Jean Erdmann, soprano, of Chillicothe, Ohio; Millred Mitton, contralto, Detroit, Mich.; Antoinette Perner, contralto, Cleveland, Ohio; Owen Hewitt, tenor, Boston; Harold F. Schwab, organist, Treichler, Pa.

J. C.

Martino Pupils Give Splendid Concert

There would be, perhaps, less of the amateurish on the concert and operatic stage if most of the teachers of singing would follow the example of Maestro Alfredo Martino. To be explicit, the writer refers to the interest that he takes in presenting his pupils to the public—to a public more or less friendly that attends with the knowledge that it is to listen to students who may tremble at the very thought of singing before an audience; the effort he makes to train them to "sing" before their betters; to teach them to avoid the pitfalls which others have encountered at the expense of their reputation in a public hearing in which the press has joined the host of fun-pokers.

The first concert of the season arranged by Maestro Martino at his new studio, 329 West Eighty-fifth street, New York City, on Monday evening, November 28, had an excellent success. All the young singers on the program acquitted themselves with unusual facility and honors. In the audience, which was a very select one, were several musicians of note. With the exception of two numbers, Antonio Dell'Orefice, the orchestra conductor, who came to this country from Italy with the Mugnone forces and who has distinguished himself in the city as a leader, pianist and coach, accompanied all the singers with sympathetic feeling and understanding of his difficult task that it could not but encourage the young people to do their best.

The concert was opened by Ignatio Palazi, a bass with abundant voice which he employs with ease and feeling. He rendered "Infelice e tu crederi" from "Ernani," and "Il Lacerato Spirito" from "Simon Boccanegra," by Verdi. Dorothy Boeker, a charming young lady with an interesting personality, followed with a splendid interpretation of "Hoffnung," by Louise Reichardt, and "Her Rose," by C. Whitney Coombs. Gentility of manner in her rendition was the evident feature; she by no means lacked emotion nor that peculiar light delivery that entrances. Irene Bonheur was at the piano, showing herself to be a skilful pianist besides being a singer.

Lina Boeris acquitted herself well, although it was evident she was not in fine voice, and seemed to have somewhat yielded to nervousness. She sang "Caro Mio Ben," by Giordani, and "J'ai Pleuré en rêve," by George Hübner.

Fausto Cavallini, who is by no means a beginner, for he has many years of actual professional experience behind him and who lately was with the Scotti Opera Company, evoked great enthusiasm with his dramatic interpretation of "Un di alazurro spozio," from "André Chenier." As an encore he delighted the audience with the light scherzo by Mascagni, "Mama . . . non M'ama."

Jennette Comoroda, with a fine diction and a clear voice, which possesses a charming timbre, sang "Vissi d'arte," from "Tosca," and as an encore, "Thy Beaming Eyes," by MacDowell. This young lady has a method of rendition which is very pleasing.

Irene Bonheur, without doubt, captured the laurels of the concert. Her sparkling, dramatic voice is as clear as a bell, and it never fails her. She possesses an artistic finish that is genuine. In her singing of "Voi lo sapete, o mamma," from "Cavalleria Rusticana," she gave her hearers a thrill worthy of the best artist. In "L'heure Exquise," by Reynaldo Hahn, she showed that she can control her voice in a pianissimo and mezzo-voce. Indeed, Miss Bonheur is an artist.

Irene Walsh selected the ballad from "Pagliacci" for her number, and sang it with style. She possesses a good voice.

Giulia Grilli, from whom much has been heard in the past two years, and who aroused enthusiasm at several concerts, sang Carmen's "Seguidilla" with her customary intelligence and fine manner.

Last on the program came the trio from "Cavalleria Rusticana" in which Irene Bonheur, Giulia Grilli and Fausto Cavallini again showed they had the ability and finish to stand beside some of the best operatic artists that are swaying audiences at present. They infused such color and emotion in their selection that it was raised above the usual fare of such concerts.

Indeed, the entire program, thanks to the discrimination and care of Maestro Alfredo Martino, showed that it was out of the ordinary fare of school concerts. Maestro Martino was congratulated by his audience, as were the young singers.

It is the intention of Maestro Martino to make these concerts regular monthly events at his studio, attendance to which is free and by special invitation.

A. C.

Godowsky's Historic Recital

There have been piano recitals in many odd places, but there have been few concerts given with more historic surroundings than that which Leopold Godowsky gave at Morrison College, Transylvania. Here Mr. Godowsky played in Morrison Auditorium, which was erected in 1830-32 from funds donated by Col. James Morrison.

George Washington was one of the contributors to the endowment of the hall. Henry Clay, then professor of law at the college, was the prime mover in collecting funds for its erection. Lafayette addressed the students from the very platform on which Mr. Godowsky recently gave one of his famous programs. Among the graduates of the college who wrote their names in history were Jefferson Davis, Champ Clark and John Fox, Jr.

So when Godowsky played in the old auditorium there were many ghosts hovering about, listening to the master's music. Where Henry Clay and Lafayette delivered their deathless messages Godowsky delivered the deathless messages of Schumann, Chopin and other masters. And accounts of the recital indicate that the students of today respond to the master pianist's message as the students of an earlier time responded to the words of Clay and Lafayette.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Adele Parkhurst, Soprano, December 5

Evening Mail There is a fragrant, fresh quality about Miss Parkhurst's voice. *Sun* It (her voice) is very high and rather sharp in quality.

Phoebe Jefferson, Pianist, December 6

World She plays . . . with much less tendency to pound than young pianists usually exhibit. *Sun* In the Liszt B minor ballade there were naturally more shortcomings in the dynamic field, a tendency to pound.

Marie Mikova, Pianist, December 6

American She disclosed musical intelligence, artistic discrimination and taste. *World* She would play all that he (the composer) had written in the notation and not a thing more.

Tribune Her interpretations were thoughtful.

Kathleen Parlow, Violinist, December 7

American She played with inspiration and effect. *World* She is not particularly inspiring.

Herald The artist . . . was at her best . . . in accuracy of intonation. *World* Her technic is sure, except for occasional slips in intonation.

Marie Stapleton-Murray, Soprano, December 7

American Gifted with a soprano voice of unusual beauty and flexibility. *Herald* Her voice is a frail lyric one except when she forces it. *World* Upper tones pinched and shrill.

Curci's New Song a Tribute to Caruso's Memory

Among the many tributes to Caruso which have been offered since his death, none has been more modest, more genuine, more tasteful and more effective than the new song, "Naples Must Sing Forevermore," just issued by Hinds, Hayden & Eldredge, Inc. F. Petrone wrote the original text in the Neapolitan dialect, and had the good taste not to introduce the name of Caruso anywhere in it. With this original text there is printed a translation into English which has the virtue of retaining the spirit of the original and yet being in correct idiomatic and singable English.

Gennaro Mario Curci, well known vocal teacher, wrote the music, which is in the true Neapolitan idiom. The verse is set to a simple, straightforward melody (C minor), while the refrain in ¾ time is typical of the best there is in the music of the Neapolitan "canzoni," reminding one of the style of the extremely popular "Santa Lucia." This refrain is very catchy and works up to a fine climax at the close. It is an effective number for any program, something that is thoroughly dignified and at the same time sure to catch the ear of the audience.

A number of prominent artists have signified their intention of programming the new song. Rosa Raisa and Giulio Crimi will include it on all of their concert programs this season.

National Opera Club Hears "Monna Vanna"

The National Opera Club of America, Katherine Evans von Klenner founder and president, gave a splendid presentation of "Monna Vanna" in the form of an operatic play by Havrah Hubbard, with Edgar Bowman assisting at the piano. This beautiful opera, which will be presented later by Mary Garden and the Chicago Opera, was given effectively. Mr. Hubbard knows how to read an opera so that it touches its hearers. Preceding the program Mme. von Klenner graciously greeted the members and guests. Enzo Serafini, baritone of the La Scala and San Carlo opera, concluded the program by singing two arias—"O Monumento," from "Giacinta" (Ponchielli) and one from "Zaza" (Leoncavallo). Henry Zari was at the piano. Serafini sings with dramatic feeling, and so pleased his large audience that he was called upon for two encores, to which he responded with "Mefisto," by Carilli, and "Tarantella," by De Crascento. Claudia Muzio and Conductor Papi, of the Metropolitan Opera, were guests of honor.

Myra Hess' Arrival Eagerly Awaited

For some time past the character of Myra Hess' piano playing has attracted attention, and how this has increased of late was shown by the large attendance at her recent concerts in London. Her programs, devoted not alone to classics like Chopin and Schumann, but to the modern French and Russian, have aroused special comment from the press in every city where she has appeared. One of the most critical papers in London remarked of her Chopin playing as "A pure enchantment," and another said: "If people are interested in piano playing, she is the one to hear."

Miss Hess will arrive in this country by January 1 for a coast-to-coast tour, and it is predicted that her European success will be duplicated in America.

Presidents of State M. T. A. to Meet in Detroit

The annual convention of the Association of Presidents of State Music Teachers' Associations will take place Tuesday, December 27, at the Hotel Statler, Detroit, Mich. The convention promises to be an interesting one to all who are anxious to get a proper course of study for music students in the high school. Harold L. Butler, of Lawrence (Kans.) is president, and Walter Spry, of Chicago, is secretary. Bulletin published last month can be secured by addressing the secretary, 509 S. Wabash Avenue, Chicago.



Katharine GOODSON

QUEEN'S HALL PACKED

GREAT AUDIENCE TO HEAR MISS GOODSON
Westminster Gazette

Not the least remarkable feature of the concert given by Miss Katharine Goodson, with the assistance of the London Symphony Orchestra, at the Queen's Hall, last night, was the size of the audience. From floor to balcony, not excluding the back rows of the orchestra, the hall was absolutely packed. Miss Goodson should really have been proud to have assembled such a multitude. A Kreisler or a Pachmann could have done no more.

LONDON

SUCCESS

Recitals and concerts in England this season include:—

October	8.	London
"	12.	Stockport
"	22.	London
"	25.	Bristol
"	26.	Leeds
November	5.	London
"	8.	Liverpool
"	14.	London
"	16.	Birmingham
"	24.	Bristol
December	1.	Bournemouth
"	3.	Leeds
"	8.	Preston
"	12.	Carlisle
January	12.	Sheffield
"	16.	Hull
"	21.	Stockport
"	23.	Doncaster
February	2.	Bedford
"	4.	Reading
"	8.	Bolton
"	9.	Hanley
"	11.	Southampton
"	15.	Halifax
"	16.	Southport
"	20.	Derby
"	22.	Plymouth
"	23.	Cambridge
"	25.	Portsmouth
"	28.	Huddersfield

Katharine Goodson is also to play concertos with the Royal Albert Hall Orchestra under the direction of Landon Ronald; at the following concerts:—

February	26.	London (Albert Hall)
March	3.	Hanley
"	4.	Liverpool
"	6.	Preston
"	7.	Halifax
"	8.	Bradford
"	9.	Newcastle
"	10.	Sunderland
"	11.	Middlesbrough
"	13.	Hull
"	14.	Sheffield
"	15.	Derby
"	16.	Nottingham
"	17.	Leicester

"ERNANI," LONG NEGLECTED BY METROPOLITAN, BRILLIANTLY REVIVED WITH SPLENDID CAST

Danise Sings the Role of Don Carlos in Place of Ruffo; Martinelli Appears in the Title Part, and Rosa Ponselle as Elvira—"Die Todt Stadt" Repeated—Florence Easton Heard as Margherita in "Mefistofele" Instead of Elena—"Parsifal" Again—Chaliapine's Remarkable "Boris"—Fine Sunday Night Program

"DIE TOTE STADT," DECEMBER 5.

"Die Tote Stadt," with the ever fascinating Jeritza as Marietta and Marie and Orville Harrold as Paul, attracted a large audience to the Metropolitan on Monday evening. The new soprano was in excellent vocal trim and aroused her hearers with the lovely quality of her voice, and the eye with her charm and fine acting. Mr. Harrold was impressive in his role and did some very good singing during the evening. Marion Telva, as the housekeeper, was given a chance to reveal a rich and luscious voice. The minor parts were in the hands of capable artists, among them Alice Miriam, Mary Ellis, Rafael Diaz and Mario Laurenti. The orchestra, under the skilled baton of Artur Bodanzky, was heard to especially fine advantage.

"MEFISTOFELE," DECEMBER 7.

Florence Easton exchanged her usual role of Elena for that of Margherita in "Mefistofele" on Wednesday evening, December 7, at the Metropolitan, and in so doing made one realize what a shame it is to waste the talents of such an artist in the former role. She was splendid both vocally and dramatically, rising to really great heights in the final death scene. Beniamino Gigli, as Faust, the role in which he made his Metropolitan debut, was also at his best, singing with great effect and no effort throughout. After his aria in the first act, the opera was interrupted by a storm of applause and cries of "Bravo" that lasted for several minutes. Didur was Mefistofele, a part which he acts splendidly, though his voice has a worse tremolo than last year, so much so that in concerted numbers he always sounds off the pitch.

Moranoni conducted with evident love for the work. It would be a decided service to the memory of the composers if someone would prune about three-quarters of an hour out of this work. More than half the audience walked out without waiting for the final scene of Faust's death, something

for which no one could blame them, as it was already 11:20 before that scene was reached.

"ERNANI," DECEMBER 8.

Verdi's old fashioned, long neglected, but thoroughly melodious "Ernani" had a revival here which was to have been made memorable by the debut of Titta Ruffo as a Metropolitan Opera House "guest," but the sudden indisposition of the baritone prevented his appearance, and so the occasion was made noteworthy instead by Giuseppe Danise, who sang the role (Don Carlos) that Ruffo was to have delivered.

The "Ernani" story is based on Hugo's "Hernani," as all the musical bibliographers know. In its operatic version the tale is involved and somewhat ridiculous, and needs no detailed description except to say that it deals with love,



ROSA PONSELLE,
as Elvira in the revival of "Ernani," at the Metropolitan
Opera House, December 8.

intrigue, hatred, revenge—and death, of course, as most operas do. The score is early Verdian, in style somewhat like "Trovatore." Its opportunities for the singers are many.

Danise gave an exhibition of beautifully controlled and most artistic vocalism. He never has done anything better at the Metropolitan. His tones were mellow and lovely in shading and his phrasing was perfect. He received a richly deserved ovation. As Ernani, Martinelli, the tenor, also was in his best form, and poured forth his voice lavishly and mellifluously. In addition to the warmth of his singing and the fluency of his delivery, he revealed temperamental acting of rare intensity, and he scored one of the greatest successes of his career.

Rosa Ponselle was the Elvira, and her fine soprano, of rich timbre and expressive color, found itself well suited in the dramatic utterances of her part. José Mardones, sonorous and polished, registered strikingly as de Silva. It was a remarkably impressive impersonation. Gennaro Papi conducted.

Of especial beauty was the scenery, a wonderful succession of tasteful and picturesque settings, in themselves worth a visit to "Ernani." Rosina Galli enlivened the last act with a dance or two of exquisite charm and daintiness.

"PARSIFAL," DECEMBER 9.

"Parsifal," Richard Wagner's consecration festival play, as the program now calls it, was given at the Metropolitan

on December 9 before a good sized audience, but not so great an audience as usually greets it on Good Friday or other holidays. It was given in English with the Krehbiel translation, which is excellent and helps greatly to an understanding and enjoyment of this greatest of all art works. The cast was somewhat different from that which sang the opera last year. The role of Parsifal was taken by Sembach, whose appearance is well suited to the part but whose voice is hardly equal to the long continued strain. Matzenauer was splendid in the role of Kundry both vocally and histrionically. She looks the part, acts the part, and sings the part admirably, and the beautiful color of her voice lends perfectly to the music. Klingsor was done by Didur with such force, skill and understanding that one could but regret that the role allotted to this character is so brief. No less vivid and powerful was the interpretation of Amfortas by Whitehill; especially in the last act was his offering positively thrilling in its intensity. Gustafson sang for the first time the role of Gurnemanz, one of the most important and trying roles in the entire drama, and gave an admirable performance; he has a tall and commanding presence and acted with dignity and tranquillity as the part demands. His voice is excellent and his interpretation of the music showed understanding and careful study; he is an acquisition in this role.

The work was faithfully conducted by Bodanzky, who carried out the intentions of the composer and, at times, rose to splendid heights. The scene of the Flower Maidens was never better done, and the final march theme in the last act interlude was enunciated with unusual majesty and power. The scenery of Urban is good in spots. The Temple of the Grail and Klingsor's Enchanted Gardens are splendidly effective—the modern school always succeeds in architectural and decorative designs. The other scenes, where nature is supposed to be shown, are weak and unsatisfactory because nature is scorned. Something went wrong with the lighting at the close of the second act, and the strings attached to the spear in the flower scene were also all too obvious and somewhat ridiculous.

"BORIS GOBUNOFF," DECEMBER 9.

Chaliapine made his eagerly awaited appearance as the hero of Moussorgsky's opera, and turned out to be as marvelous as those of his admirers who had seen him in the role abroad predicted he would be. He gave a truly sensational performance. His towering figure and authoritative manner were in themselves sufficient to help him in his



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GIOVANNI MARTINELLI,
as Ernani.

physical domination of the stage; but what lifted his rendering into an achievement of the highest artistic rank was his ability to encompass every phase of operatic art in acting and singing. He gave a highly intensive study of the usurping murderer, Boris, and brought out, not only the brutality and strength of that personage, but also his tenderness with his children and the softer moods of his remorse. He brought into his interpretation every resource of a great actor, in bearing, gesture, and facial expression; and as a singer he proved that his voice, in itself an organ of power, nobility, and highly trained smoothness, is under his command to reflect every emotional nuance and to do purely lyrical utterance as well. He was followed by the audience with absorbed attention, and at the end of every act he was given such a reception as the Metropolitan seldom before has witnessed. It is no exaggeration to say that vast numbers of those present—Russians, it is to be presumed—screamed and shrieked, and yelled in their enthusiastic frenzy. It was a scene never to be forgotten. Chaliapine took his honors modestly and graciously. He sang the Boris part in Russian, which enabled him to give it a coloring and local verisimilitude that previous impersonators had not been able to show us. No one who has the chance should miss the Russian marvel in "Boris Godunoff." It is one of the great experiences in opera.

The tenor of the evening was Orville Harrold, and he sang magnificently, holding his own brilliantly with the audience even in the face of the astounding triumph of Chaliapine.

Leon Rothier did a resonant Pimen, Paolo Ananian was a very characteristic and effective Varlaam, Ellen Dalossy's voice sounded sympathetic in the part of Xenia, and others in the cast were Kathleen Howard, Raymonde Delaunoy, Angelo Bada, Jeanne Gordon (luscious of tone and artistic in delivery as Mariana), Carl Schlegel, Pietro Audisio, Marie Mattfeld, Giordano Paltrinieri, Vincenzo Reschiglian,

ADELAIDE FISCHER

Soprano

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—Harrisburg, Pa., *Patriot*.

November 28, 1921.—Harrisburg, Pa. Soloist with Rich-Kindler Quartet.

November 29, 1921.—Carlisle, Pa. Recital Dickinson College.

November 30, 1921.—Germantown, Pa. Recital.

December 4, 1921.—Port Chester, N. Y.

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GIUSEPPE DANISE,
as Don Carlos in "Ernani."

Louis D'Angelo. Gennaro Papi conducted, not always in strict accord with the tempo of the singers.

"TOSCA," DECEMBER 10 (MATINEE).

Puccini's most melodramatic work crowded the Metropolitan for the Saturday matinee, December 10. What new can be said of the familiar cast—Farrar, Martinelli and Scotti—in the more than familiar work? Moranzoni conducted.

"CAVALLERIA" AND "PAGLIACCI," DECEMBER 10 (EVENING).

The most popular of double bills was given at the Metropolitan on Saturday evening, December 10, before one of the largest audiences that ever crowded into that often overcrowded theater. "Cavalleria Rusticana" and its blood (and bloody) brother, "Pagliacci," were rendered with their usual gory and melodramatic vividness, and the presence of Maria Jeritza as Santuzza in the former, for the first time in America, added much to the emotional intensity of the work. It is impossible to conceive of anything more dramatically thrilling than her interpretation of the role. She does not hesitate to pattern it after the rough character of the fiery, uncouth, uncontrolled and madly passionate Sicilian peasant girl. Her portrayal of the character is thoroughly brutal—as it should be—and thoroughly fine, and she sings the music splendidly. She was well supported by Pertile in the role of Turiddu, and Millo Picco as Alfio.

After this performance "Pagliacci" seemed rather tame, not because the performance was lacking in worth, but for the simple reason that it is a smaller opera in every emotional sense, and does not offer the dramatic opportunities of "Cavalleria." The voice writing of "Cavalleria" is a model of its kind, while "Pagliacci" is altogether too lyric for the plot. However, it was much liked, as it always is. Florence Easton is at her best in this opera, and Giulio Crimi, one of the most dependable as well as most popular artists of the company, made the most of the tenor role. De Luca likewise added materially to the fine cast.

Both operas were conducted by Moranzoni.

SUNDAY NIGHT CONCERT.

A much smaller audience than usual attended the Sunday night concert at the Metropolitan, perhaps because of Galli-Curci's last concert appearance in town at the Hippodrome. Nevertheless, the enthusiasm was just as marked as ever, and deservedly so, and those who did not attend missed a real treat.

The great artist was Bronislaw Huberman, the violinist, who exhibited his great mastery of his instrument in a beautiful rendition of the Mendelssohn E minor concerto (op. 64) with orchestra. He was forced to return to the stage many times and added encores.

Another surprise was in store for some at least. Rosa Ponselle not only fulfilled every expectation of her most ardent admirers, but also eclipsed previous displays of remarkable singing. In her aria, from "Il Trovatore" ("Tacea la notte placida"), her tones seemed so warm and pure that one could not help but marvel. And the dramatic fire she put into her singing added still greater charm. In other words, she was superb, and the audience made her add extra numbers. Later in the program she contributed Higgins' "My Lovely Celia," Paladilhe's "Psyche," and La Forge's "To a Messenger." She was certainly in splendid voice.

Morgan Kingston sang the "Vesti la giubba" aria from "Pagliacci" in true Carusoan style and pleased immensely. Giuseppe Danise offered the "Vision Fugitive" aria from "Herodiade," so captivating his hearers that he had to sing two extras. He was at his best in both numbers. Johannes Sembach contributed the "Prize Song" from "Die Meistersinger." At the end of the program Mr. Huberman added a group of three more violin solos—Chopin's E flat major nocturne, Elgar's "La Capricieuse," and Paganini's "Clochette." Paul Eisler substituted at the last moment for Mr. Bamboschek as conductor and gave splendid readings of Mozart's "Le Nozze di Figaro" overture, Glazounoff's bacchanale, "L'Automne," and, to close with, Moussorgsky's "Turkish March."

"LA BOHÈME," DECEMBER 10 (BROOKLYN).

"La Bohème," with beautiful melody and pathos in story, sang its way into the hearts of the Brooklyn audience Saturday night, December 10. The performance in nearly every respect was excellent. With Frances Alda as Mimi,

little more could be asked. There are other Mimis, but none with more appeal to the sympathy of an audience. Her art is always concealed, the true test of the artist. The lovable quartet of Bohemians could not have been better represented. Gigli as Rodolfo, Didur as Schaunard, Danise as Marcello, and Mardones as Colline, sang and rollicked in the true spirit of the Latin Quarter.

Gigli's singing of the "Racconto di Rodolfo" gave the audience a real thrill, and the response by Alda of "Mi chiamano Mimi" was an operatic delight. The same must be said of "Ah Mimi, tu piu," as sung by Danise and Gigli. Mardones added a delightful bit in the last act by his singing of the "Coat Song"—a simple melody, but of great sympathetic appeal. Anne Roselle was the Musetta and Papi conducted.

Susan Smock Boice Appreciated by Pupils

Susan S. Boice, New York vocal teacher and coach, has received flattering testimonials in letters written to her by pupils who are filling important engagements and positions throughout the country. They all speak of the inspiration and of the vocal progress gained at the Smock-Boice studios.

SUSAN SMOCK BOICE,
vocal teacher.

Among these is Florence Otis, a soprano who is constantly winning favor with her audiences. Walter L. Davis is teaching voice and piano in El Paso, Tex., where he is well liked; he recently gave a recital with Hortense Latimer in Baldwin, Miss. Another pupil whose work has been very favorably commented upon in local papers is Marie B. Nicholson, of Brooklyn. The remarkable range, exceptional sweetness and lovely quality of her voice are always noted. Madeline Page, a San Francisco girl, has won success in vaudeville, appearing with the Yorkov sisters. The Wasp, a vaudeville paper, spoke of her as a gifted soprano, a vocalist of charm and flexibility. Mrs. Joseph Brimlow, of Perth Amboy, N. J., has had numerous pleasing comments on her various appearances in Perth Amboy. Among recent ones are the following excerpts: "The clarity of her tones and



JENCIE CALLAWAY-JOHN,

soprano, who with John Doane at the piano, will make her annual appearance at Aeolian Hall on Friday evening, December 10. Mrs. John's program is an interesting one, including songs by Wolf-Ferrari, Strauss, Schumann, Schubert, Ravel, Rhene-Baton, Chausson, Foch, Giraldi, Rummel, Scott, Mana-Zucca, Osgood and Milligan.

her easy tone production," "Mrs. Brimlow sings very easily and her high notes are exceptionally clear."

Altogether, it is very gratifying to the Boices that so many of her pupils are active and popular.

Gay MacLaren Guest of Honor

Gay MacLaren, dramatic artist, was guest of honor at the dinner of the Business and Professional Women's Club of New York, held at the Cafe Boulevard on December 7. Over 500 guests were present and Miss MacLaren entertained them with an act from "Enter Madam."

Hamilton Pupils to Give Monthly Recitals

The first of a series of monthly recitals was given recently by piano pupils of Eleanor Hamilton. Mathilde Moldrop and Betty Thompson were scheduled to be heard in special numbers.

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"Virgilio Lazzari's Archibaldo

is a classic, a standard, of intense dramatic and vocal strength."

—Herman Devries in *Chicago American*, Dec. 5, 1921.

"Lazzari's performance of the blind old father is AMONG THE BEST THINGS to be seen upon the Auditorium stage."—*Chicago Journal*, Dec. 5, 1921.

Virgilio Lazzari's Archibaldo is a classic, a standard, of intense dramatic and vocal strength. He displayed an astounding range and a tone timbre that places him on a pedestal as one of the greatest basses in the world.—*Chicago American*, Dec. 5, 1921.

Mr. Lazzari was in closest relation to the Benelli book. He radiated medieval atmosphere at all times, and did it with a fine air of dignity.—*Chicago Tribune*, Dec. 5, 1921.



© Hartsook
Virgilio Lazzari in "L'Amore dei Tre Re."
Leading Italian Basso with Chicago Opera Ass'n.

Lazzari gave a rugged and impressive portrait of the blind warrior with his wits sharpened by loss of sight and his ruthless hand.—*Chicago Evening Post*, Dec. 5, 1921.

The Archibaldo of Lazzari also has gained in dramatic authority and in impressiveness.—Maurice Rosenfeld in *Chicago Daily News*, Dec. 5, 1921.

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

CLARENCE WHITEHILL

1. Between thirteen and seventeen I consider quite essential, possibly before that for players. It might be done after twenty-one but with about twice the amount of work.

2. Of course it can be done and still leave time over for recreation, but it needs plenty of application.

3. Undoubtedly! (Many times underscored.)

4. There seem to be many teachers who have not been highly successful as players or singers and yet have accomplished great things. All the better if they can do both, but it seems not to be absolutely essential.



© Mishkin

Paul Althouse

1. Yes. And I would put the age as low as ten. The technic must be acquired while the child is growing physically.

2. No. The child cannot give the time to school work and still give the proper time to his music.

3. Yes. A general education will aid a musician, by developing his interpretative ability.

4. All students should aim primarily to be players; but those who exhibit a leaning toward the pedagogic should be given certain intensive courses to enable them to impart to others what they have learned.



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New York Trio at MacDowell Club

Saturday evening, December 10, at the MacDowell Club, the New York Trio (Clarence Adler, pianist; Scipione Guido, violinist, and Cornelius Van Vliet, cellist) presented the Vincent D'Indy trio in B flat major and the Mendelssohn trio in D minor. The D'Indy trio is an unusually beautiful work, full of melody, with exquisite harmonies, and is gripping in its emotional content. It held the absorbed interest of the audience from beginning to end, and received tremendous applause—a spontaneous welcome for the new work. It was given a masterly performance by these three artists, who play with marked sincerity of purpose and unity of performance. The Mendelssohn trio was also given in a very artistic manner. In all they play there is a beautiful tonal quality and finish of style.

Lawrence Strauss, tenor, was the soloist on this program, and offered two groups of French and English songs. Ravel's "La Flûte Enchantée" had a flute accompaniment played by Lamar Stringfield. Mr. Strauss has a very pleasing tenor voice of smooth quality, and he knows how to employ soft head tones effectively. He has very clean diction. Although the Hageman and Scott songs were best suited to his voice and style of singing, the audience was most delighted with Dobson's "Cargoes," which was repeated. Walter Golde was at the piano for Mr. Strauss.

The program:

Trio, op. 29, B flat major, Vincent D'Indy
The New York Trio

La Flûte Enchantée, Ravel
Lettre à une Espagnole, Laparra
Fantoches, Debussy

Do Not Go My Love, Richard Hageman
Serenade, Cyril Scott
Cargoes, Tom Dobson

Lawrence Strauss

Trio in D minor, op. 49, Mendelssohn
The New York Trio

Siloti Sails for America, December 17

Alexander Siloti, the Russian pianist, will sail from England December 17 on the S. S. Carmania for his first



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visit to this country after an absence of twenty-three years. George Engles announces that Mr. Siloti will inaugurate his American tour by appearing as soloist with the St. Louis Symphony Orchestra in St. Louis, January 6 and 7, returning to New York for his recital in Aeolian Hall Sunday afternoon, January 15.

Feliu Balseiro Plays at Sterner School

On Thursday evening, December 8, Mariano Feliu Balseiro, a pupil of Frederick Riesberg, gave a recital at the New York School of Music and Arts, Ralfe Leech Sterner, director. His program presented many difficulties, to which he proved himself equal, showing that he had had splendid preparation. His technic was marked in such numbers as Chopin's scherzo and the Liszt rhapsody, and his playing had dash and spirit, energy and accuracy. The numbers best suited to his style of playing were Chopin's "Military Polonaise" and scherzo, of which he gave a brilliant execution. His audience filled the concert room and was enthusiastic in its demonstration of approval, and his success must have been gratifying to both himself and his teacher. As an encore Mr. Balseiro played his own transcription of a Porto Rican song by Dueno.

The weekly recitals of the Sterner School are so delightful that they are looked forward to by many. On Thursday evening, December 15, a very fine program of both vocal and piano numbers will be given, members of the Cameo Club being guests.

"He Maketh Wars to Cease" Popular

On Armistice Day, one of John Prindle Scott's sacred songs, "He Maketh Wars to Cease," was listed on service programs all over the country. The text of this number is the familiar: "They shall beat their swords into plowshares and their spears into pruning hooks. Nation shall not lift up sword against nation; neither shall they have war any more." In view of the recent world events, this text is very appropriate at the present time.

Kochanski's Many Orchestral Engagements

Paul Kochanski, Polish violinist, recently heard as soloist with the New York Symphony Orchestra, the New York Philharmonic and the Chicago Orchestra, has been engaged as soloist with the Philadelphia Orchestra for the pair of concerts to be given in Philadelphia, December 23 and 24, under the baton of the guest conductor, Richard Strauss. Mr. Kochanski will play the Vivaldi concerto in A for violin with orchestra.

Harold Henry's Paris Success

The following cable has been received by the MUSICAL COURIER: "Harold Henry tremendous success at Paris recital."

UNIVERSITY GLEE CLUB TO SING AT METROPOLITAN

Five Concerts Planned—Programs for Season Include Metropolitan Stars

New York's appreciation of music is reflected in the growth of the University Glee Club, which will sing twice this season at the Metropolitan Opera House in conjunction with Metropolitan stars. The club's other concerts include one at New Haven with the Yale Glee Club in February, and one at the University Club in January. Last year the club revived the intercollegiate glee club contests, to which the undergraduate clubs of any university were eligible, and the singing contest, held at the Town Hall, was won by Harvard. This contest aroused so much interest that this year the list of competing colleges has been increased so that it now includes Yale, Harvard, Princeton, Columbia,

Kathryn Meisle's Meteoric Career

Few American artists can lay claim to having acquired national fame and popularity so rapidly as Kathryn Meisle. Her manager, M. H. Hanson, when signing a contract for her appearance at New Orleans early next fall, said: "The impressions Miss Meisle makes at every appearance have been followed by very appreciative letters, not the usual flattery written to the artist, but letters written to me by



KATHRYN MEISLE,
American contralto.

important club presidents and managers, the latest one coming from Mrs. Grant, president of the Rochester (N. Y.) Matinee Musicale. This letter will be framed and adorn one of the walls of my office. And Mrs. Grant knows. Furthermore, you should have heard what Emil Oberholfer said, and seen the expression on his face after the young aspirant to the highest musical honors recently sang under his baton in Minneapolis! It was a revelation. These appreciative connoisseurs are perhaps unwittingly helping the building-up of a career of an unusually talented American."

Fanning Adds to Southern Tour Dates

Additional dates have been secured for Cecil Fanning's Southern tour in February. Beginning on February 3, when he gives a recital for the Musical Cycle of Danville, Ill., other concerts will follow in Shaw, Miss., on February 6; Natchez, Miss., February 10; Red Springs, N. C., February 16; Rock Hill, N. C., February 17; Charleston, S. C., February 19.

\$100,000 in Three Weeks for Sousa

Commander John Philip Sousa and his famous band have made new records in big receipts in Canton, Fort Wayne, St. Paul, Minneapolis, Omaha, Denver and Salt Lake, during the past three weeks and have broken all concert records there financially. The total receipts exceeded \$100,000.

Julia Huggins Busy

Julia Huggins, who recently returned to this city, finds her time well occupied. Miss Huggins is an excellent accompanist and her services are in demand both for pupils and for private work with non-professional artists. She also serves as accompanist at the New York studios of Lewis Simmons.

Frederick Southwick at MacDowell Club

Frederick Southwick, baritone, appeared on Thursday evening, December 8, for the benefit of the Vassar Fund at the MacDowell Club, singing groups of very interesting American songs. Mr. Southwick returned only recently from a tour of the Middle West, where he appeared in song recitals before music clubs and colleges.

Tom Burke Aids Knights of Columbus

Tom Burke, for a number of seasons tenor at the Royal Opera, Covent Garden, gave a recital at Washington, D. C., December 12, under the auspices of the Knights of Columbus and for the benefit of the new home which will be built by the Knights in that city.

Gerhardt to Assist Liederkrantz

Elena Gerhardt has been engaged as soloist with the New York Liederkrantz for a concert to be given in the society's club rooms on Sunday evening, January 15.

WHERE THEY ARE TO BE

From December 15 to December 31

Althouse, Paul:
Springfield, Mass., Dec. 15.
Baltimore, Md., Dec. 16.

Barber, Lyell:
Pittsburgh, Pa., Dec. 16.
Canton, Ohio, Dec. 19.

Barclay, John:
Chicago, Ill., Dec. 15.

Bryars, Mildred:
New Brunswick, N. J., Dec. 18.
Elizabeth, N. J., Dec. 20.

"Miss Bobby" Besler:
Brooklyn, N. Y., Dec. 17.
Staten Island, N. Y., Dec. 18.

Summit, N. J., Dec. 21.
Plainfield, N. J., Dec. 22.
New Haven, Conn., Dec. 30.

Cuthbert, Frank:
Pittsburgh, Pa., Dec. 27.

D'Alvarez, Marguerite:
Philadelphia, Pa., Dec. 15.
Pittsburgh, Pa., Dec. 16.

Chicago, Ill., Dec. 21.

Destina, Emmy:
Oakland, Cal., Dec. 22.

Fanning, Cecil:
Akron, Ohio, Dec. 16.

Flonzaley Quartet:
Mt. Vernon, Ohio, Dec. 15.

Frank, Ethel:
Paris, France, Dec. 15.

Garrison, Mabel:
Colorado Sp'gs, Colo., Dec. 15.

Gerhardt, Elena:
Philadelphia, Pa., Dec. 30-31.

Gruen, Rudolph:
Springfield, Mass., Dec. 15.

Baltimore, Md., Dec. 16.

Hackett, Arthur:
Godfrey, Ill., Dec. 20.

Homer, Louise:
Boston, Mass., Dec. 15.

House, Judson:
Bayonne, N. J., Dec. 15.

Huberman, Bronislaw:
Omaha, Neb., Dec. 18.

Jeffrey, Helen:
Baltimore, Md., Dec. 18.

Jordan, Mary:
Godfrey, Ill., Dec. 20.

Kerns, Grace:
Boston, Mass., Dec. 18-19.

Klink, Frieda:
Boston, Mass., Dec. 18-19.

Washington, D. C., Dec. 20-21.

Land, Harold:
Elizabeth, N. J., Dec. 16.

Springfield, Mass., Dec. 25.

Laros, Earl D.:
Bethlehem, Pa., Dec. 16.

Greensburg, Ind., Dec. 19.

Lawson, Franceska Kaspar:
Alexandria, Va., Dec. 15.

Letz Quartet:
Newport, R. I., Dec. 15.

Cambridge, Mass., Dec. 16.

Lhevinne, Josef:
Urbana, Ill., Dec. 16.

McCormack, John:
Memphis, Tenn., Dec. 16.

Maier, Guy:
Portland, Me., Dec. 29.

Moneriff, Alice:
St. Louis, Mo., Dec. 18.

Morini, Erika:
Madison, Wis., Dec. 15.

Boston, Mass., Dec. 29.

Murphy, Lambert:
Boston, Mass., Dec. 18-19.

Pattison, Lee:
Portland, Me., Dec. 29.

Patton, Fred:
Bayonne, N. J., Dec. 15.

Boston, Mass., Dec. 18-19.

Washington, D. C., Dec. 20-21.

Worcester, Mass., Dec. 27.

Pavloska, Irene:
Omaha, Neb., Dec. 18.

Peegle, Charlotte:
Davenport, Ia., Dec. 16.

Peoria, Ill., Dec. 19.

Bloomington, Ill., Dec. 20.

Springfield, Ill., Dec. 21.

Joliet, Ill., Dec. 23.

Prihoda, Vasa:
Memphis, Tenn., Dec. 26.

Cleveland, Ohio, Dec. 30.

Shepherd, Betsy Lane:
Gainesville, Tex., Dec. 15.

Weatherford, Okla., Dec. 16.

Denison, Tex., Dec. 19.

Smith, Ethelynde:
Wichita, Kan., Dec. 15.

Gettysburg, Pa., Dec. 19.

Sorrentino, Umberto:
Los Angeles, Cal., Dec. 16.

Zimbalist, Efrem:
New London, Conn., Dec. 15.

Jacques Gordon with American Conservatory, Chicago

The announcement that the American Conservatory has engaged Jacques Gordon, violinist and concertmaster of the Chicago Symphony Orchestra, as a regular member of its violin faculty, has proven an event of great interest among the musical profession and especially students of the violin.

Mr. Gordon is a native of Odessa, which has been the birth place of many famous violinists, such as Mischa Elman, Toscha Seidel and others. He attended the same conservatory, his instructor being Franz Stupka, present conductor of the Prague Philharmonic Orchestra. A prize pupil of the conservatory and the recipient of the Imperial Gold Medal at the age of thirteen, young Gordon demonstrated his artistic ability and entered a professional career. After a most successful concert season on the European continent, he came to New York where he further perfected himself under the masterly guidance of Franz Kneisel.

In New York City, Mr. Gordon made a number of successful appearances, among others in chamber music recitals with such artists as Harold Bauer and Benno Moise-vitch. He was also a member of the Berkshire String Quartet.

The position of concertmaster of the Chicago Symphony Orchestra was proffered to Mr. Gordon by Mr. Stock last summer, after an exhaustive scrutiny of the available violinistic material in this country and Europe. The wisdom of his choice has been more than justified. Mr. Gordon's commanding mastery as concertmaster has won the unanimous and enthusiastic approval of the musical public and the press.

Mr. Gordon appeared as soloist with the Chicago Orchestra at its concerts on Friday and Saturday, October 21 and 22, with brilliant success. In the words of the musical

critic of the Chicago Evening American, Herman Devries: "His playing of the Glazounoff concerto puts Mr. Gordon immediately among the chosen few who compose the brilliant group of modern violinists. . . . He is indeed one of the finest—a virtuoso violinist minus eccentricity and plus a most engaging modesty and simplicity of demeanor."



Mishkin Photo

JACQUES GORDON,

who has been engaged by the American Conservatory to teach students of the violin.

. . . He is far more worthy his honor as soloist than many male and female artists heard in these halls. . . . Let me add that Mr. Gordon's technic is as absolutely correct as his intonation."

Karleton Hackett, of the Evening Post, was equally enthusiastic: "Jacques Gordon established himself yesterday afternoon as an artist of the first rank and one worthy of concertmaster of the orchestra by his playing of the Glazounoff concerto for violin. Mr. Gordon has the virtuoso quality in his solo playing; he is not only master of himself and of his instrument, but he also has interpretive force." Edward Moore, of the Chicago Tribune, writes: "He played with a fine virile tone, a tone with tanging personality; he rejoiced in the cheery atmosphere of the piece; he leaned zealously against fervent melodies; glittered and sparkled among fireworks. At the end he owned the audience without dissent." Comments of Maurice Rosenfeld, Chicago Daily News: "Jacques Gordon chose as his introduction to Chicago's musical public the Glazounoff concerto for violin, and at its conclusion received spontaneous and enthusiastic applause for his musicianly attainments, his technical endowment and his artistic gifts. . . . He has a full, round tone, warm with the freshness of youth, a temperament which shows sincerity and a love for his art, and an evident striving for the highest ideals."

Mr. Gordon will assume his work at the American Conservatory at once, although his available teaching time will be rather limited owing to his multifarious duties. Students will here be offered a very unusual opportunity to perfect themselves in the higher art of violin playing.

Mr. Gordon has generously offered a free scholarship to a violin student of conspicuous talent but unable to defray the expense of tuition. Applicants are advised to send in their names to the secretary of the conservatory without delay. The scholarship will date from the first week of the New Year.

Dudley Buck Studio Activities

Ella Good, soloist at the Russell Sage Memorial Presbyterian Church, Far Rockaway, sang for the Catholic Big Sisters on November 14 at the Academy of Music in Brooklyn. She appeared for the Belle Rose Women's Club on Decem-



TWO TENORS AT LARGE

During the long trip back from Buenos Aires to New York which Giulio Crimi (left) and Giovanni Martinelli, the Metropolitan tenors, made on the ship, much time was spent in discussion. It may have been art that they were arguing about when this picture was taken, but to the unprejudiced observer it looks as if the subject is more likely to have been collar buttons, shoe strings and suspenders.

ber 13. Leslie E. Arnold, baritone, is soloist at St. Michael's Catholic Church in Flushing, L. I., and also at Temple Sinai, New York. He sang at the opening luncheon of the Athene Club at the Waldorf-Astoria on November 2, and is appearing every Sunday afternoon at the lectures given at the Waldorf by Robert George Patterson. Frank E. Forbes is baritone soloist at the Central Methodist Church, Yonkers, N. Y., and Temple Israel, Jamaica, L. I.; Elbridge B. Sanchez is tenor at the Marcy Avenue Baptist Church in Brooklyn, and William L. Guggolz is the bass at St. Andrews' M. E. Church, New York.

Edith Pierson Rudolph in Recital

Edith Pierson Rudolph was scheduled to give a song recital at the studio of Walter S. Young in Carnegie Hall on December 10. An interesting program was arranged which included numbers by Brahms, Schumann, Dvorak, Schubert, James H. Rogers, Cyril Scott, Richard Strauss, H. T. Burleigh, etc. Mrs. Walter S. Young was at the piano.

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ST. OLAF CHOIR READY FOR ANOTHER AMERICAN CONQUEST

Third Concert Tour Begins in Milwaukee on January 3, 1922, Under F. Melius Christiansen's Leadership—M. H. Hanson Again Managing Its Concerts

M. H. Hanson being the guilty party, I hotfooted after M. H. Hanson. I found him in his office in the Knabe Building, head over ears in work from which he emerged with difficulty.

I fell instantly to the attack: "What's this I hear?" I cried.

"Well, what do you hear?" he queried, with the smile that wins him his many friends.

"I hear this choir of yours is starting out on another conquest of America!" I challenged him.

"It does me good," he said, "to hear you call it my choir, and that you acknowledge its conquest of America. I certainly feel very proud of the success which has accompanied the singing of the St. Olaf Choir away from its own native heath."

"You consider it to be one of the best of our choral organizations, I take it?"

"Yes, I do think that St. Olaf stands alone in America, for whilst its aims may be on the same basis or the same level as the aims of the famous Bethlehem Festival Choir, it stands alone in so far as the members sing everything a cappella, and what is even more interesting, everything from memory. There is no other choir in America doing this. I have had the privilege of hearing some of the other famous choirs, and I am convinced that if the other choirs would make an attempt to memorize the works, they also would achieve more satisfactory results than they do now in the generality of cases."

"The St. Olaf Choir was not created to compete with the existing choirs. It does not challenge comparison, but it was created to sing the choral music of the Lutheran Church and show America how beautiful the music of this church is. That in consequence of its tours, it has achieved a national reputation, a reputation which is so unique and so extraordinary that the choir could sing now from year's end to year's end at remunerative fees not dreamt of when I presented the choir for the first time about twenty months ago, on April 4, 1920, in Chicago. I really do not think that ever in the history of music, any organization has won national fame in so brief a period."

I heartily agreed with this opinion and asked Mr. Hanson if there was any special reason for it.

"Oh, yes, there is a reason for it, in fact, there are several reasons. The first and the greatest reason is the absolute genius and the wonderful devotion of the leader—I may well say that great leader, F. Melius Christiansen. And then he has got material to work on which also is unique. The boys and girls of the choir, strong, healthy children of the soil, possess quite an unusual brain power. They seem to assimilate and memorize in an incredibly short time, and last, but by no means least, I must cite the fact that not only Prof. Christiansen, but also all the choristers are deeply religious. Those Americans of Scandinavian descent, living in the Northwest, are pious people. They lead splendidly pure lives on their farms, and to these boys and girls the worship of their God is part of their existence. It has not to be cultivated, it is there, and out of this deep religious feeling comes the desire to sing. When then a

leader like Christiansen comes along, who plays upon these voices as he plays upon the keys of the organ, the result is sure to be great, not only from a religiously edifying point of view, but also from a strictly musical and artistic one as well. These boys and girls give up a great deal of their spare time; in fact almost all of their spare time, to the practice of singing. Hardly a day passes without the choir assembling for rehearsal, and even on Sundays they do not rest, for they sing at St. John's Lutheran Church in the morning and they sing a musical service in the College Chapel during the afternoon. This is open to the public, I believe. The faculty of St. Olaf demands that even these choristers study most assiduously.

"It is a great institution, that little old college, built on the very top of Manitou Hills, visible for many miles from the South, East and West. The college is quite unique in many respects. The whole atmosphere is permeated with the love of music, the love of refined culture, of art. There is a beautiful library in the college, and even some excellent examples of contemporary oil paintings and sculpture are on view in this little college library. St. Olaf has about 900 students. For lack of accommodation, two or three hundred would-be students are turned away annually, but the building plan, which is about to be carried out, involves an expenditure of several millions, and it will not be many years before the choir will sing in its own beautiful auditorium. Even now the two days' music festival at St. Olaf College, which is held every May, brings people from all parts of Minnesota, the Dakotas and Iowa, but for lack of accommodations the number of people who can stay over night must naturally be limited. The festivals, for which never a great operatic or concert star is engaged, rely upon the work to be done by the choir, the St. Olaf Band, the St. Olaf Choral Union of 150 voices, and the small student symphony orchestra.

"I could go on talking to you about St. Olaf College, its wonderful president (Dr. Lars W. Boe), its extraordinarily cultured faculty, its various institutions for breeding culture and refinement, but I would rather tell you something about the choir's touring. I would tell you that this organization, totally unknown in Chicago and east of Chicago two years ago, will sing on its forthcoming tour at the Metropolitan Opera House in New York and at all the biggest halls available in the cities to be visited. This tells more clearly than anything else how tremendous the demand for the St. Olaf Choir and the eagerness of hearing these songs is showing itself.

"I have inquiries from all parts of the United States. Jacksonville wants two concerts and is willing to guarantee a sum which no symphony orchestra could possibly obtain. Is this not strange? I could take the choir to San Antonio. One woman would guarantee the entire expense of bringing the choir from Kansas City to San Antonio on our next visit to the Middle West. I have others from all parts, but of course this is a student body and it is difficult to get even the four or five weeks which we have obtained. Remember, the faculty has to show results! These men and women have to graduate with honors; eight members of our choir did so last commencement. I hold very optimistic views regarding the results of St. Olaf singing on the St. Olaf tours. I feel that my own friends from Minnesota will contribute their share—and a very large share—towards the renaissance of choral singing in America. I have expressions from such eminent men as Prof. Lutkin of Evanston, Dr. Charles H. Mills of Madison, and many others of similar standing, and last, but by no means least, from Dr. J. Fred Wolfe, that Christiansen's work is being appreciated. Yes, choral singing has been neglected in this country. We should have in the city of New York a marvelous choir. Community singing is all very well. Institutions like the People's Chorus are very welcome, but we need to cultivate the higher art of choral singing and reach for the highest pinnacle.

"I am convinced that it will not be long before every town and every hamlet in this great country will again take up that beautiful art of choral singing, not only for the purpose of praising God but also for the sheer joy that can be

found in it. It gives them an opportunity to express the admiration and enjoyment of all that is wonderful and marvelous in the world of this creation." F. P.

Impresario Bonetti Makes a Statement

Signor Camilo Bonetti, for several years past the director of the season at the Teatro Colon, Buenos Aires, the most important annual operatic season in South America, has sent us the following letter:

Editor Musical Courier:

In the MUSICAL COURIER of September 19, there was published a letter from Buenos Aires signed by your correspondent, K. N. Stotter, in regard to the opera season at the Teatro Colon of which I have been director since 1919. This letter contains some inexact data in regard to the termination of the season, which was not interrupted at any time, but went through according to the prearranged program, extending from May 23 to August 28, during which time there were fifty-six evening performances, twelve vespers performances (at 3 p. m.), and twenty-eight matinees, on festival days, a total of ninety-six performances. After the conclusion of the opera season, there was a series of symphony concerts under the direction of Arthur Nikisch, extending from the fourth to the twenty-third of September, during which time fifteen concerts were given.

The incorrect information of your correspondent originated, evidently, in the rumor of a possible closing, which circulated in the dailies during the first half of August. This rumor had the following foundation: The impresario, faced with the prospect of a considerable deficit, requested the municipal authorities to free him from certain obligations amounting to 300,000 pesos, such as insurance against fire, guarantee for the chorus and the rent of the theater, etc. These obligations threatened the season seriously for a time, and the request of the impresario to be freed from them was finally granted in order to conserve his interest.

The season in consequence was continued normally without any contratemps and carried to its predetermined conclusion. In regard to the tour to Montevideo, this was not carried out as the advance subscription was not sufficient to promise anything but a loss for the impresario. No visit to Rio de Janeiro was contemplated.

I shall be obliged if you will publish this exact statement of the case in your paper in justice to me. I am, sir, with most cordial regards,

Faithfully yours,
(Signed) CAMILO BONETTI.

Rachmaninoff Soloist with Philharmonic

At the Philharmonic concerts tonight, December 15, and tomorrow afternoon, December 16, in Carnegie Hall, Sergei Rachmaninoff will play his own second concerto for piano and orchestra. With the exception of this number, the program for the Thursday evening and the Friday afternoon performances are entirely different. Stransky will conduct both concerts.

Following the concert of December 16, the next subscription performance in the several Philharmonic series is scheduled for Friday afternoon, December 30, at Carnegie Hall. In the holiday interim the orchestra will devote its entire time to rehearsal. The Philharmonic will open the New Year at its Sunday afternoon concert in Carnegie Hall on New Year's Day with its second and last Wagner program of the season under Stransky.

Claussen Elected Honorary Club Member

Following Julia Claussen's striking success as soloist with the Duluth Glee Club on November 25, a letter was received from Charles A. Gustafson, secretary of the club, in which this artist was informed that she was unanimously elected to permanent honorary associate membership in this organization—the first such membership ever issued by the club.

"If the success of a program is to be measured by the enthusiasm and genuine appreciation of the public," wrote the secretary, "our program last evening eclipsed anything ever given by our club, due to your superb artistry and generosity, as well as the cordial way in which you cooperated with us to make the evening a splendid success."

Some of Emily Harford's Engagements

October 31, Emily Harford, the pianist, played at an Evening Mail concert in New York with Mary Langley, soprano, and on November 13 she was heard at a similar affair with Lucile Collett, violinist, at the De Witt Clinton High School. October 20 there was an appearance for the pianist at the Brooklyn Y. M. C. A., and December 13 found her appearing at the David Bispham Memorial Concert at Carnegie Hall, New York. Miss Harford is the official accompanist for the Debut Association.

Lennox Scores in Blackwell

Elizabeth Lennox, the popular young contralto, is on a concert tour of the Southwest, and she is making new friends at every appearance. Typical of Miss Lennox's notices is the comment of the Blackwell, Okla., Daily Tribune, which ran: "Miss Lennox possesses a beautiful contralto voice, and with the voice was a gracious, pleasing personality. Miss Lennox pleased everyone and those who did not hear her are regretting today the lost opportunity."

Alwyne Joins Philadelphia Musicians

Horace Alwyne is one of the recent additions to the musical artists of Philadelphia. He played a short time ago at the Musical Art Club in that city. Mr. Alwyne not only is a pianist but also a composer. On the occasion of his appearance with the Detroit Symphony Orchestra, under Ossip Gabrilowitch, he conducted his own "Danse Fantastique" to the evident satisfaction of the audience. His number with the orchestra was the Rubinstein D minor piano concerto.

Easton, Althouse and Kindler at Biltmore

The fourth Biltmore Friday Morning Musicale will be held in the grand ballroom of the Hotel Biltmore, Friday morning, December 16. The artists appearing on this occasion will be: Florence Easton, soprano, of the Metropolitan Opera Company, and Paul Althouse, tenor, and Hans Kindler, cellist.

The Lambs Hear About Music

At the recent (December) dinner and gambol of the Lambs' Club, there were three speakers—Isaac F. Marcossan, Governor McKelvie of Nebraska, and Leonard Lieblich, the latter dwelling humorously on the relations between the theater and music.

Silberta's Most Recent Songs

The most recent songs of Rhea Silberta are "Samson Said," "Rendez Vous" and "Consolation."

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Ruth Page in Benefit Recital

Ruth Page, a young American dancer, assisted by Carlos Salzedo, harpist; Hannah Van Vollenhoven, pianist; Carl Claus, violinist, and Rudolph Gruen, accompanist, gave a recital of original dance creations at the Apollo Theater, December 6. The proceeds of the recital were equally divided between the New York Home for Homeless Boys and the fund of the book committee on children's libraries to aid in establishing a children's library with reading room in France, called "The Marechal Foch L'Heure Joyeuse."

All the dances were created and staged by Adolph Bolm and Ruth Page. Especially artistic and beautiful were the Chopin mazurka, Schubert's "The Bee," and Chopin's "Valse de L'Heure Joyeuse." The audience was delighted, too, with the clever dance, "The Chick," to Moussorgsky's music. Miss Page's youth and beauty, combined with real art, make her dancing a joy. Rudolph Gruen, at the piano, gave splendid artistic support.

Carlos Salzedo played several groups of harp solos, including several delightful compositions of his own. Hannah Van Vollenhoven, a young Dutch pianist, revealed splendid technique, energy and spontaneity in her piano solos. Carl Claus' interpretation of Musin's "Lullaby and Prayer" was indeed lovely.

The program complete was as follows:

Mazurka, op. 33.....	Ruth Page.....	Chopin
Polonaise, op. 53.....	Hannah Van Vollenhoven.....	Chopin
Allegretto.....	Flute obligato by George R. Possell.....	Godard
Butterfly.....	Ruth Page.....	Henriques
Sarabande.....	Couperin
Gigue.....	Corelli
Popular French Song.....	Grandjany
The Chick.....	Carlos Salzedo.....	Moussorgsky
Arabesque (by request).....	Ruth Page.....	Debussy
La Fille aux Cheveux de Lin.....	Carlos Salzedo.....	Debussy
Jardin Sous la Pluie.....	Ruth Page.....	Debussy
Habanera.....	Hannah Van Vollenhoven.....	Chabrier
Danse Espagnol.....	Ruth Page.....	Granados
La Gitanette.....	Ruth Page.....	Granados
The Poisoned Flower.....	Ruth Page.....	Reynaldo Hahn
Lullaby and Prayer.....	Carl Claus.....	Ovid Musin
The Bee.....	Carlos Salzedo.....	Schubert
Variations on an Old Style Theme.....	Carlos Salzedo.....	Salzedo
Valse de L'Heure Joyeuse.....	Chopin
Valse Heroique.....	Ruth Page.....	Brahms
Three Poetical Studies.....	Carlos Salzedo.....	Salzedo
Mal Masque.....	Ruth Page, Senia Gluckoff, Michael Markenous.....	Liszt

Bel Canto Gives Music and Dance

The Bel Canto Musical Society gave a most interesting entertainment last Saturday afternoon, when several hundred members and their friends gathered at the Waldorf-Astoria for a good time and also to assist the Bel Canto Society's main purposes, which are to help worthy and gifted students, and to help the cause of American music and musicians. Barbara Maurel sang songs in French, Italian and English, and made a deep impression through the smoothness and emotional richness of her voice and her very intelligent and artistic interpretations. Rose and Charlotte Presselle, ensemblists on two pianos, contributed delightfully played numbers, done with crisp technique, much musical taste, and compelling temperamental warmth. After the music, the guests of honor, Mr. and Mrs. Beniamino Gigli, were introduced with eulogistic speeches by the president of the club, Mrs. Charles G. Braxmar, and Lazar S. Samoiloff, its director and founder. Dancing wound up the unusually gay and intimate occasion. Among the musical guests were Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Paul Althouse, and Ernestine Bernard.

E. C. Schirmer Back in Business

Ernest C. Schirmer, for many years manager of the Boston Music Company, has just gone into business for himself in Boston, and in doing so has issued the following announcement: "The E. C. Schirmer Music Company begs to make the announcement that it has established offices at 221 Columbus avenue, Boston, Mass., for the publication of sheet music and music books. The kind cooperation of the music profession and kindred interests will contribute materially toward bringing success to the enterprise, and would be greatly appreciated. The firm has taken over the 'Rote Song Book' and associated volumes in 'The Concord Series,' prepared expressly for the needs of public schools under the editorship of Thomas W. Surette and Dr. Archibald T. Davison. Additions to this series are in preparation and will be brought out in due course. The efforts of the firm will be directed to the publication of the best music in the best manner."

Serato with Philadelphia Orchestra

The Philadelphia Orchestra gave a program at the Academy of Music in Philadelphia, December 2, of works by Mozart, Beethoven and Liszt. Stokowski conducted skilfully and with dignity, meeting in its own idiom each school and period. Arrigo Serato played the Beethoven violin concerto effectively, being at his best in the fast rondo which comes at the conclusion. This he played with abandon.

Leopold Stokowski recently conducted the first of a series of three concerts arranged for the benefit of those unable to attend the regular Philadelphia series of programs. The Wagner program, which was so enthusiastically received the preceding Friday afternoon and Saturday night, was repeated.

Lisbet Hoffman Appreciated in New Britain

New Britain was delighted with Lisbet Hoffman, pianist, when she played there at a concert of the Woman's Club, November 15. Among her numbers were compositions by Mendelssohn, Beethoven-Busoni, Rubinstein, Kriens, Schubert and Liszt. The following week she played a similar program at a Sunday evening concert at the Ethel Walker

School, Simsbury, Conn., where she is head of the department of music.

The New Britain Daily Telegram said: "Lisbet Hoffman provided a rare musical treat, rendering some of the best known compositions, from Mendelssohn, Rubinstein, Schubert, Liszt, etc. The club very much appreciates the opportunity of listening to these artists, and many express the wish to hear them over again in our city."

The Triumphant Turn-Down

Every struggling artist, no matter what his line of work, dreams of some day having the satisfaction of turning down those who have turned him down.

Edgar Schofield, concert baritone, recently experienced this satisfaction, which was all the more satisfying because the man he turned down was no less a personage than Henry W. Savage.

The story goes back to six years ago, when Mr. Schofield came to New York, after having made himself well known in London concert circles, and having toured halfway round the world with the Quinlan Opera Company. His greatest desire was to be a recital singer, and he soon saw that the quickest way to achieve this ambition was first to make enough money to live on. He decided to try getting into the cast of some good operetta. So far as professional assets were concerned everything was in his favor—voice, experience, personality.

But these assets, it was soon evident, had no influence with the managers. There was but one thing that could open the door to any operetta manager's private office. This was a big name.

Mr. Savage was the one manager in particular whom Mr. Schofield tried to see day after day, week after week. But he never got beyond the patronizing office boy. At last he gave it up. There followed the slow and discouraging attempt to make good as a recital singer. The effort was the more difficult because interrupted by war service. But at the close of the war it was renewed with greater determination than ever.

And Mr. Schofield won out. He won so completely that during the past year his name was featured much all over the country in the current musical news.

Mr. Savage spotted this name. A short time ago he wrote to the successful singer asking for an interview. The request was granted, and Mr. Savage offered him a large salary to accept a leading role in his revival of "The Merry Widow."

But Mr. Schofield was not at all impressed. Courteously, but flatly, he told the eager manager that he had no interest in his proposition.

Mr. Savage was dumbfounded. He started to argue the point. Mr. Schofield glanced at his watch, then said that he was sorry but must ask that the interview end. He had an immediate appointment to sign a contract for an extended recital tour. He added, with a smile:

"The only thing that pleases me regarding your offer is the satisfaction of refusing it."

"What do you mean by that?" asked Mr. Savage, an angry gleam in his eye.

The explanation was given suavely.

"Six years ago I came to this office every day for weeks trying to see you. I never got beyond the office boy. Yet I was better prepared to sing in operetta then than I am now, because I was fresh from a long stage experience. But my name had not been seen in the American newspapers. That was the barrier that kept your door closed to me. Yet my voice was as good then as it is today and I believe I sang about as well. I tell you frankly that I'm delighted to have an opportunity to turn you down as flatly as you turned me down."

Mr. Savage met the issue like a man. He made but one defense.

"It's all in the game, you know."

"True. But I little thought six years ago that in the game between you and me I would some day hold all the trumps."

Mr. Savage grinned. "And the joker, too?"

"Exactly. The joker, too."

They shook hands, and then Mr. Schofield made a triumphant exit.

Frederick Southwick in Hazleton

Frederick Southwick, New York baritone, gave a very successful concert under the auspices of the senior Christian Endeavor of the Presbyterian Church in the high school auditorium, Hazleton, Pa., on November 8. The Standard Sentinel, Hazleton, Pa., of November 9 said in part: "Mr. Southwick has sung here before, but never more enjoyably than last evening. His recent coaching with some of our best masters was evident in the use of his tones in the higher register. Also was there a splendid breadth of tone quality observed in the songs of his final group. One felt always the absolute control he possesses in his breathing and the restrained intensity and emotion which betokens the artist of distinction."

Chamber Music Society at Columbia

Carolyn Beebe and the winds of the New York Chamber Music Society have been engaged to appear on the Arts and Science Course at Columbia University on December 19. They will be heard in a Beethoven quintet, Verhey's quintet, Huegenin's trio for oboe, clarinet and bassoon and another trio by Pfeiffer, and will conclude the program with Labate's intermezzo and scherzo.

As solo pianist, Miss Beebe will give a recital at Steinway Hall this afternoon, December 15. She will play works by Schubert, Schumann, Debussy, Liszt and Poldini.

American Institute of Applied Music Recital

A large audience gave evidence of its appreciation at the artist recital given at the American Institute of Applied Music (Kate S. Chittenden, dean, and J. Lawrence Erb, director), December 3, when Marta Milinowski, pianist, and Robert Imandt, violinist, appeared as soloists. Miss Milinowski rendered numbers by Grieg, Beethoven, Albeniz and Smetana, while Mr. Imandt's selections included Pugnani, Noyon, Debussy, Bach and Chausson. The two



VITTORIO ARIMONDI,

who, with his wife, Aurelia Arimondi, celebrated their twenty-fifth wedding anniversary with a banquet and reception, held at the Congress Hotel on Sunday, December 11.

artists gave a beautiful performance of the Franck sonata for violin and piano.

A Benefit for the Italian Blind

A recital is to be given by Anthony George Bilotti, Italian-American pianist, at Aeolian Hall, on December 17, for the relief of the Italian War Blind under the auspices of His Excellency, the Italian Ambassador, Hon. Justice Comm. J. Freschi, and Hon. Justice F. X. Mancuso.

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Won a real ovation from a large audience by the sheer charm of his singing and the melodic beauty of his voice.—*Montreal Gazette*.

A voice capable of the most dramatic intensity coupled with a tenderness which is indeed the quality which charms his hearers.

—*Quebec Telegraph*.

Possesses a baritone of great natural beauty. The tone is large and luscious and has a lovely caressing quality.—*Toronto Evening Telegram*.

From the very first note Edmund Burke held the rapt attention of the audience.

—*Edmonton Journal*.

Commanding in personality, skilled in interpretation and equipped with a rich baritone voice.

—*Winnipeg Bulletin*.

A voice of genuine baritone quality and range combined with perfect breath control.

—*Ottawa Citizen*.

For Terms and Dates Address

LOUDON CHARLTON, - Carnegie Hall, New York

ACROSS THE COUNTRY

Appleton, Wis., November 30, 1921.—The Community Artist Series opened with a recital by Mario Chamlee, tenor of the Metropolitan Opera. He was greeted by a large and enthusiastic audience. The second number of the series was given by Alberto Salvi, the harpist, which proved to be one of the most interesting recitals given here. Members of the faculty of Lawrence Conservatory supplied the musical numbers for the state convention of the Federation of Women's Clubs. The series has been unusually successful this season. The first program was given by Caroline Hess, mezzo soprano. Eleanor Mehl Berger gave a delightful program, November 18. The Fullinwider String Quartet, composed of Percy Fullinwider (first violin), Marion Miller (second violin), Ruth Schumaker (viola) and Joseph Zickler (cello), gave a fine concert, November 29, before a large audience in Lawrence Memorial Chapel.

The Lawrence Choir, composed of ninety selected voices, is preparing two different programs to be given during the year with the assistance of well known soloists. The choir is under the direction of Dean Carl Waterman, of Lawrence Conservatory.

The Music Department of the Appleton Women's Club is sponsoring a "Music Memory Contest" in the public schools of Appleton. Great interest is manifested in this feature of community musical activity.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Boyetown, Pa., November 29, 1921.—Lester Sands Kissenger, of Reading, Pa., tenor, and Ruth Ibach, of Reading, Pa., pianist, were heard in a program of songs and piano selections before a large and appreciative audience in the auditorium of the Boyetown High School. Mr. Kissenger's program consisted of numbers by Handel, Russell, Clarke, Volkslied, Godard, Tosti, Burleigh and Lohr. His diction and interpretation were masterful. Mr. Kissenger has a clear tenor voice, of wide range, and a voice beautiful in quality, which shows careful training. Miss Ibach accompanied Mr. Kissenger in a satisfactory manner. Her solos consisted of numbers by Liszt, Moszkowski, Grieg, Chopin and Brahms. Her playing and interpretation were of high order, especially "Tarantella" by Moszkowski.

Chattanooga, Tenn.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Dayton, Ohio, December 5, 1921.—In Victory Theater November 7, the Cleveland Symphony Orchestra, Nikolai Sokoloff conducting, gave the second concert of the Symphony Series. The program included the Cesar Franck symphony in D minor. Louis Edlin, the concertmaster, played charmingly the concerto in B minor by Saint-Saëns.

Under the auspices of the Ladies' Auxiliary of the Sons of Veterans, an interesting recital was given November 22 in Miami Hotel. Those participating were Otilie Reiniger, violin; Alfred Blackmann, bass, and Charles Arthur Ridgway, piano.

Guy Maier and Lee Pattison furnished the program for the second Civic Music League concert in Memorial Hall, December 1. Their unusual technic and perfect ensemble made this concert a notable one. The audience was charmed.

November 10 the Westminster Choir, under the direction of John Finley Williamson, gave its annual concert in Memorial Hall. The large audience heard an excellent program well given. The accompanist was Mrs. Walter Crebs.

Erie, Pa., November 24, 1921.—Yolanda Mero, pianist, and Allen McQuhae, tenor, appeared in joint recital, November 21, at the Park Theater, giving the third concert of the Artists' Course, sponsored by Eva McCoy. Mme. Mero chose for her part of the program compositions of Chopin, Liszt, Weber, Debussy and Mendelssohn, and electrified her audience with her fine interpretations. Her playing of the Liszt second rhapsodie was a revelation; her rendition of the nocturne in D flat, the C major etude and the scherzo in C sharp revealed a new Chopin, while the

rondo capriccioso, Mendelssohn; "Passepied," Debussy; "Liebestraum," Liszt, and other numbers were equally illuminating. She was recalled many times and could have doubled her program to the satisfaction of the audience. Mr. McQuhae sang the Handel aria, "Where'er You Walk," followed by a group of art songs by Martini, Mozart, Giordano, Brahms. He achieved his best effects in these and in the encore, "Total Eclipse," from "Samson et Delilah," and was popular in a group of Irish folk songs.

In her appearance in Erie, November 5, Amelita Galli-Curci received an ovation from an audience of more than 3,000 persons, said to be the largest assemblage ever gathered here for concert. The concert, the first given in the Erie Arena, was one of the most satisfactory in musical annals and remarkable for the capable management of so large a crowd in a new and untried auditorium. It was the second event on the Artists' Course, managed by Eva McCoy. Mme. Galli-Curci gave a distinguished performance, the program comprising excerpts from opera and a variety of songs and ballads in Italian, Spanish and English. Homer Samuels displayed his well-known art as accompanist.

Entering its eighth season, the Erie Symphony Orchestra gave a successful concert, November 6, in the Park Theater, presenting a varied program with marked display of musicianly ability. Henry B. Vincent, conducted, and May Korb, soprano, was soloist. The ensemble, the soloist, and the conductor received just praise for their achievement from a fair-sized audience. Miss Korb was in good voice and her rendition of the "Caro Nome" and the song group met with approval. Katrina Bass Metzner, of Erie, was her accompanist. The orchestra is now in its second season since re-organization. Its performance was noted for confidence, unity and precision, and conditions seem favorable for a successful season. Five more concerts are scheduled—December 11; January 15, February 19, March 26, and April 30.

May Peterson, soprano, appeared here October 24 in the first of a series of Morning Musicales, sponsored by S. Gwendolyn Leo, in the ballroom of the Hotel Lawrence. The charm of her art won the approval of a discriminating audience in a delightful program of songs and arias. The pleasing quality of her voice, her grateful interpretations and charming delivery made a very favorable impression throughout the recital. Ninon Romaine, pianist, appeared in the second of the series, November 14, pleasing her audience with an intellectual interpretation of a classic program. This contained well-known Chopin, Liszt and Schumann numbers.

Charlotte Peege, contralto; Florence Brinkman, pianist, and Philip Sevesta, harpist, gave a pair of concerts in Erie, October 28 and 29, under auspices of the National Society for Broader Education. Classic programs were especially well performed.

The Balfé opera, "The Bohemian Girl," was chosen for the season's premiere at the Community Playhouse, and Community players gave a successful performance, November 14. Smoothness of production was a notable feature. The cast received adequate support from the chorus. Special mention should be made of the work of Frank Hannon (Count), Clara Babcock (Arlene), Mary Quinn (Queen of the Gypsies), John Merwin (Thaddeus), and R. Bushnell and Robert McKee (Devilshoof and Florentine). Members of the chorus were Grace Billington, Evelyn Boyd, Miriam Boyd, Ada Erhart, Elizabeth Fuess, Frances Flower, Minna Levy, Rose Merwin, Dorothy Neff, Charlotte Oak, Hazel Roland, Carrie Schaal, Edna Schuwerk, Dorothy Taylor, Grace Waha, Audrey Weiblen, Frederic Ellenberger, Edward Fuess, George Leet, Graham Marsh, Norman Pletts, Ray Runser, Wilmot Skinner, Norman Sobel. Henry B. Vincent, director, was also accompanist. Charles Le Sueur assisted in coaching the play.

Presentation of a musical pageant, "The City Beautiful," at Central Presbyterian Church, under the direction of Eugene A. Haesener, was one of the musical events of the month. There was orchestra accompaniment and a brief instrumental interlude. Mrs. C. W. McKean, soprano, director of the Park Church quartet and one of the leading soloists of the city, took part, together with the choir soloists—Laura Iwig, contralto, and Wilmot Skinner, tenor. They were ably supported by the chorus choir.

Study of folk songs of all nations and of German opera constitutes the year's program of the music department of the Woman's Club. Mrs. Charles Le Sueur, chairman. Definite programs of interest have been arranged for each of the bi-monthly meetings. The department sponsored

Nelda Hewitt Stevens in her "Phases of American Music," October 25, a costume recital in which she presented the native American melodies of the Indian; plantation songs from manuscript; early American songs, including F. Hopkinson's compositions, and some of the best of present day American music. Her accompanist, Miss Crawford, gave two solo groups.

Fitchburg, Mass., November 25, 1921.—The present season has already achieved the distinction of offering two of the country's leading concert bands, Sousa's Band, September 17, and Santelman's United States Marine Band, November 3. Both concerts were in City Hall. Sousa's Band appeared without the famous March King himself, owing to injuries received a short time before in an accident. John Dolan, the cornet soloist and assistant conductor, directed. Two assisting artists—Mary Baker, soprano, and Florence Hardeman, violin, added to the attractiveness and merit of the program. Members of the band assisting in solo numbers were Mr. Dolan, cornet, and George Carey, xylophone. The United States Marine Band gave an excellent concert. Capt. William H. Santelman himself conducted, and his program reached a high standard.

Another early musical event of special interest occurred November 17, when the quartet of the Rollstone Congregational Church, assisted by the Brooke Trio, of Boston, gave a fine concert. Marion Crafts, organist at the church, served on this occasion, with Arthur Brooke, flutist, and Carl Stockbridge, cellist, as the third member of the trio. The personnel of the church quartet includes Hazel Bremner Lord, soprano; Helen Harrington Laird, contralto; Henry J. Clancy, tenor, and Ralph H. Westgate, bass, the latter substituting for the regular basso, O. L. Stockwell, who was ill. The program included quartet and trio numbers, with solos by Mrs. Lord, Mrs. Laird, Messrs. Brooke, Stockbridge and Clancy, and a duet by Messrs. Clancy and Westgate.

Eldredge Newton, of Boston, assisted by Helen Leavitt at the piano, gave a lecture-recital before the Fitchburg Women's Club at the first meeting of its musical department, November 16. At the annual reception of officers an excellent musical program was presented by a trio of local musicians—Leo Valliant, piano; Joseph Scarano, violin, and Gustave Ellstrom, cello.

The Bostonian Male Quartet, under the leadership of Clifton H. Wood, of Leominster and Boston, was the musical attraction of the meeting of the Fitchburg Chamber of Commerce, November 3. The quartet is a new one, but, to judge from its success on this occasion, is soon to take its place among the several excellent Boston quartets of male voices.

The annual singing festival of the New England States' Sängerbund was held this year in this city on September 3, 4 and 5. Singing societies from Boston, Roxbury, Clinton, Lynn, Lawrence, Dedham, Manchester (N. H.) and this city, participated in the three days' program.

The student body at the Fitchburg State Normal School will be represented this season by three capable musical organizations, all of which are planning various public appearances during the winter. The Men's Glee Club, which made so favorable an impression last year, is to be continued, under the direction of Henry J. Clancy. A girls' glee club has been organized under the direction of Elizabeth D. Perry, supervisor of music at the school, while a school orchestra is being organized under the direction of Melvin Lynch, who was director of a successful orchestra last season.

The Vested Choir of Christ Episcopal Church gave an admirable presentation, November 6, of Gaul's "Israel in the Wilderness," under the direction of Herbert C. Peabody. The soloists were Edith Congram Dole, soprano; Mrs. Leroy Tucker, contralto; Henry J. Clancy, tenor, and Herman S. Cushing, bass.

George W. Wellington, of Worcester, formerly of this city, has opened a studio in Fitchburg for the teaching of piano during the coming season. Mr. Wellington is advancing rapidly in his profession, as both artist and teacher, and has many concert engagements for this winter.

Edward Balcom, cornet soloist with the Boston Municipal Band, formerly with the Fitchburg Military Band, was heard in a short cornet program in this city at St. Joseph's Parochial Hall, November 13.

The local post of the American Legion in the neighboring city of Leominster has recently organized a military band, which includes many well known musicians who were formerly associated with regimental bands during the recent war. L. N. Shattuck is the conductor, and the few public appearances already made by the new band have been very gratifying indeed to the many interested in its future success.

Fort Wayne, Ind., November 30, 1921.—The first concert of the Morning Musical Series was given in the

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Palace Theater, November 9, by the Cleveland Orchestra. The organization sustained the fine impression made last season. Sokoloff again conducted. The first part included the symphonic poem, "Finlandia," op. 26, No. 7 (Sibelius); nocturne from "Midsummer Night's Dream" (Mendelssohn); scherzo and finale from symphony No. 5 in C minor (Beethoven). The intermission was followed by overture-fantasia, "Romeo and Juliet" (Tchaikovsky); "The Enchanted Lake," op. 62 (Liadow), and "Rakoczy March" (Berlioz). Tchaikovsky's "March Slav" was given as an encore number at the close.

A benefit recital was arranged by Ernest Moeller, haritone, November 3, at Emmaus Hall. Vocal solos by Vera Mackwitz, Helen Limbert, Esther Manth, and Mr. Moeller; violin solos by Master Howard Griffin; xylophone solos by Paul Hahn, and a number by the men's chorus of Concordia College comprised the program.

November 7 and 8 recitals by visiting artists were given in Elks' Hall, under the auspices of Wayne Circle No. 45 G. A. R. Ladies. Charlotte Peegé, contralto; Philip Sevasta, harpist, and Florence Brinkman, pianist, pleased two large audiences on the evenings mentioned.

Sousa and his band were heard by capacity audiences at the Palace Theater, November 22 (afternoon and evening). The "March King" and his stirring organization left pleasant memories. The soloists were Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey xylophonist.

Under the capable direction of Larry Ballou, community song leader, Gaul's cantata "Ruth" was sung at the Majestic Theater, November 22, by a community chorus of 140 voices, assisted by Elsie Harthan Arendt, soprano; Florence Robinson Cleary, contralto; Lucy Beuter and Jess D. Klopfenstein. It was the first public appearance of the chorus and was a decided success. Mrs. O. E. Richards accompanied. The first part of the program was devoted to solos by Mme. Arendt, who is soprano singer of the First Congregational Church, Oak Park, Ill., and Leroy Hamp, tenor soloist at St. James Methodist Church and Isaiah Temple, Chicago. For these artists the accompanist was E. Stanley Seder, director of the organ department of Northwestern University, Evanston.

Beatrice Bentz, soprano, was heard in a song recital, November 29, at Trinity Parish Hall. Her program ranged from the light "Rain," by Curran, to the Bach-Gounod "Ave Maria." Miss Bentz has a voice of singular sweetness, and sings with the poise of an artist beyond her years. Howard Griffin played the violin obligato in the "Berceuse" from "Jocelyn." He also gave a solo number, "Elfentanz" (Popper), responding to an encore with "The Bee." Leah Cohen Malay accompanied.

Jamestown, N. Y., November 29, 1921.—Through the untiring efforts of Walter P. Jackson, concert manager for the Eagle Temple Concert Course, this city was afforded an unusually enjoyable musical treat last evening at the Presbyterian Church, where a large and appreciative audience greeted Melvena Passmore, soprano, and associate artists—Ellen Keller, violinist; Marion Jordon, flutist, and Sydney Dalton, pianist—all of whom are under the management of the White Entertainment Bureau of Boston. Miss Passmore's numbers included the Proch theme and variations, Thrane's "Norwegian Echo Song," Densmore's "A Spring Fancy" and the jewel song from Gounod's "Faust." Chopin, Kreisler, Bohn, Sarasate, Chaminade, Valdez and Samuel Gardner were names to be noted among the composers represented.

Knoxville, Tenn., November 26, 1921.—On Sunday afternoon, November 13, the Knoxville Symphony Orchestra gave the first concert of its second season in the Bijou Theater before a most appreciative capacity house, playing Schubert's "Unfinished" symphony; "Fingal's Cave," overture, Mendelssohn; "Swan's Song," Wagner, and "Pomp and Circumstance," Elgar, under the conductorship of Charles Allen, who is securing most satisfactory results from this group of thirty local musicians. Charlotte Brailey Allen sang "Je suis Titania" from "Mignon," Thomas, with much clearness and purity of tone. To the untiring efforts of these two musicians is largely due the existence of this organization which it is hoped may become a permanent factor in the musical life of the city.

The Community Choral Society made its initial how on Sunday afternoon, November 20, under the direction of Roy Hoffmeister, assisted by Mrs. Walburn's Community Orchestra. The program included "Send Out Thy Light" and soldiers' chorus, Gounod; pilgrims' chorus, Wagner; "Massa Dear," Dvorak; "The Lost Chord," Sullivan; "The Heavens Resound," Beethoven. Mrs. Neil Adams sang "The Ninety and Nine" and Mrs. Parker added piano numbers—"An Evening in Vienna," Schubert-Liszt; "Novelette" and "Shadow Dance," MacDowell. Splendid work is being done by these joint organizations which include about seventy-five members, and appreciation of their efforts had ample expression in the packed house which greeted them on Sunday afternoon.

The Tuesday Morning Musical Club's opening concert, in October, introduced Florence Williams Parker, pianist; Mrs. Ellis, soprano; also including a piano duet and choral number, under direction of H. R. Carr.

Frank Nelson, organist at St. John's, assisted by Mrs. Godwin, mezzo, gave an interesting program, November 15. Programs of high standard are frequently given by Mr. Nelson with assisting musicians and are much appreciated.

Charlotte B. Allen gave a concert in the Badney Baptist Church in October, assisted by the Brailey Trio, (Mrs. Allen, violin; Mr. Fonde, cello; Mrs. Jones, piano, and Mr. Nelson, organist). The program offered, among other selections, Brahms' trio; "One Fine Day," Puccini; "Jewel Song" from "Faust," Gounod, and prelude to "Lohengrin."

Lansing, Mich., November 20, 1921.—James Tillitson and Mr. and Mrs. Carl Bergman presented several advanced pupils in a very attractive recital last Monday evening in the Plymouth Congregational Church. The selection of each pupil was well rendered. Mr. and Mrs. Bergman are comparatively newcomers here and their introduction was marked with certain success.

London, Ont., November 23, 1921.—There was a record crowd of 2,500 people in a theater having a seating capacity of 1,731 (the seemingly impossible being accomplished by means of seats placed on the platform) when Mme. Galli-Curci gave a concert on November 3. There was an interesting program which included "Deh Pui a

Me" (Bononcini), "My Mother Bids Me Bind My Hair" (Haydn), "Ah, fors e lui" from "Traviata," "Clavelitos" (Valverde), the Proch variations, the Mad Scene from "Lucia," the polonaise from "Mignon," and two numbers by her accompanist, Homer Samuels—"Pierrot" and "When Chloris Sleeps." Mme. Galli-Curci certainly had nothing to complain of in the warmth or appreciation with which she was received by her enthusiastic audience.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., November 23, 1921.—Under the auspices of the St. Monica chapter of the Trinity Episcopal Church a recital was given at the Urmev Hotel by Peggie de Purucker, violinist; Emily Byrd, pianist, and Edna Burnside, accompanist. A large audience greeted these artists, whose charming personalities as well as their musical attainments have won for themselves and for Miss Foster's Conservatory a host of friends. Miss de Purucker opened the program with the Wieniewski concerto, which was applauded heartily; she is a pupil of Auer and Sevcik. "Serenade," Arensky; "Orientale," Cui; "Minuet," Paderewski-Kreisler; fantasia on G string, Paganini, and gavotte by Rameau were played with technical skill and with fire and animation. Emily Byrd is a unique pianist whose individual style won keen attention throughout her two program numbers—the G minor ballade of Chopin and the etude on false notes by Rubinstein. Edna Burnside rounded out the program with excellent accompanying, which afforded splendid support for each selection. At the close of the recital an informal reception was tendered the performers and the other members of the Conservatory corps of teachers, which included Cara Germain, vocal; Gordon Ertz, art; Neisje Edmans, pianist; Kate Ellis Wise, dramatic art; Marie Armand, French; Noberto Mejia, orchestra and languages; Annie Foster, pianist; W. A. Foster, psychology, and Bertha Foster, founder.

Edna Burnside delighted the Junior Music Club recently with a charming romance woven around Schumann's "Scenes from Childhood." Another enjoyable afternoon was spent by the Junior Music Club when Kate Ellis Wise, director of dramatic art, entertained with stories which explained the relationship of the drama to music and to the other arts. This was the fourth of a series of programs presented for the Junior Music Club by the faculty of the Miami Conservatory.

Through the efforts of Iva Sproule-Baker an interesting program was given at the High School, the participants being Frances Tarboux, Mrs. Edwin Wakefield, Vilona Hall, Margaret Terry, Ruby Showers-Baker, Marguerite Denicke, Adelaide Clark and Eleanor Clark.

Iva Sproule-Baker has accepted a position as organist in West Palm Beach.

Gordon Ertz, of Chicago, arrived in Miami recently to take the position offered by the Miami Conservatory as director of the art department.

Bruce H. Davis, formerly of Oberlin Conservatory, is the efficient organist at the Plymouth Congregational Church, Coconut Grove. Prof. Davis is also a pianist of reputation and gave a fine Chopin program at the opening of the new Housekeepers' Club Auditorium last week.

Laura Van der Locht, of Chicago, is a welcome addition to Miami music circles. She will sing at the Presbyterian Church during the season.

Nashville, Tenn., November 25, 1921.—Leopold Godowsky gave a piano recital at Columbia, Tenn., November 22; he played the twelve symphonic studies by Schumann, sonata in B flat minor, scherzo B flat minor, barcarolle by Chopin, "On the Wings of Song" by Mendelssohn-Liszt, "March Winds" by MacDowell, concert study by Poldini, "En Automne" by Moszkowsky, tarantelle by Liszt, serenade from op. 92 by Rubinstein, and his own transcriptions of the musette en Rondeau and Tambourin of Romeau, The Pastoral (Angelus) of Corelli, and gigue of Locilly. Throughout the program Mr. Godowsky displayed his breadth of style, largeness of tone, and brilliancy of execution, which were readily appreciated by the music lovers of the audience.

The following evening Mr. Godowsky gave a recital at the Ward-Belmont School, Nashville, under the auspices of the Ward-Belmont Conservatory of Music. A large and enthusiastic audience, mainly students, crowded the school auditorium and vigorously applauded his program, which included a repetition of the Chopin, MacDowell, Poldini, Mendelssohn-Liszt numbers, and, in addition, the "Apassionata" sonata of Beethoven, the ballade in A flat and smaller pieces of Chopin, the "Dance of the Gnomes" by Liszt, and the Watteau Paysage and "Old Vienna" from Mr. Godowsky's own "Triakontaneron." The two last were especially appreciated and "Old Vienna" was encored. The "Marche

Militaire" of Schubert-Tausig, played in the superb Godowskian manner, made a fitting close to a well-arranged program.

Nutley, N. J., November 25, 1921.—A series of concerts has been given in the auditorium of the Vincent Methodist Church, which in every respect as to acoustics and architecture serves well as a concert hall. On November 12, Caryl Bensel, soprano, and John Doane appeared in a joint recital, the program including songs and organ numbers. On Thanksgiving evening, Samuel Ljungkvist, tenor, and Conrad Forsberg, pianist and organist, were heard before a large audience. Mr. Ljungkvist sang arias and groups of Scandinavian and American songs, and further acquaintance with the wonderful possibilities of the new organ as a concert instrument was made through the finished artistry of Mr. Forsberg.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Pittsburgh, Pa.—(See letter on another page.)

Pocatello, Idaho, November 17, 1921.—A very enjoyable program was given recently at the Auditorium by Sara Thomas, soprano; Robert Blair, violinist, and James Campbell, pianist. Mr. Campbell opened the program with the Chopin fantasia in F minor, and during the evening also contributed works by Liszt and Raff. Miss Thomas pleased in two groups of songs and the familiar "Vissi d'Arte" from Puccini's "Tosca." Mr. Blair's contribution was the Tartini sonata in G minor.

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex., November 30, 1921.—The San Antonio Musical Club, Mrs. Lewis Krams-Beck, president, has inaugurated a campaign against "jazz" in San Antonio. Mrs. Marx E. Oberndorfer, general music chairman of the National Federation of Women's Clubs, was presented in a lecture, November 14, on this subject which was interesting and instructive. While in the city, Mrs. Oberndorfer gave a lecture on the same subject before various other clubs.

The Tuesday Musical Club presented John M. Steinfeldt, an honorary member, in composition-recital, November 15, assisted by Mrs. Guy Simpson, contralto, also a valued member. The numbers played by Mr. Steinfeldt in the first group were "A Legend," "Homage to MacDowell," romanza in E flat "Forest Violet," "Chanson d'Amour," all beautifully played with excellent technic and musicianship, proving him a deep and serious composer. These were followed by three songs—"Thee I've Ever Loved," "The Lotus Flower," "Furl Your Sails," sung by Mrs. Simpson, showing to advantage her rich resonant voice, with its beautiful legato quality. The last group consisted of "Serenade," "Surle Lac ici," "Valse d'Amour," "Capriccio," "Le jeu de la Fontaine," all delicate and beautiful. After the last number he was recalled, as was true after the other (Continued on page 55)

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RUBINSTEIN CLUB'S THIRTY-FIFTH BIRTHDAY CELEBRATED



THIRTY-FIFTH ANNIVERSARY CONCERT OF THE RUBINSTEIN CLUB.

Mrs. William Rogers Chapman (first row, extreme left), president, and William Rogers Chapman, conductor, which took place December 6, at the Waldorf-Astoria, New York. Helen Yorke was the soloist and Alice Shaw the accompanist. (Photo by Drucker & Co.)

Members of the New York Rubinstein Club, of which Mrs. William Rogers Chapman is the able president, are holding their heads just a wee bit higher this season. If questioned, they are sure to give for the reason—and surely no one can blame them for feeling proud of that fact—that this year marks the thirty-fifth birthday of that organization. Thirty-five years is a long time.

"I have looked into the matter carefully," declared Mrs. Chapman, "and find that this is the oldest women's choral club in this country. Of course, there are choral clubs that are older, but those choruses are either composed of men's voices or mixed voices. And furthermore, Mr. Chapman has conducted every concert throughout that entire time, and I know that is a record."

So the anniversary concert which took place at the Waldorf-Astoria Hotel, Tuesday evening, December 6, was a gala event indeed. The club was assisted by Helen Yorke, coloratura soprano, a selected orchestra from the New York Philharmonic Society, with Alice M. Shaw at the piano

and Louis R. Dressler at the organ. The Club Choral sang MacDowell's "Hymn of the Pilgrims" (arranged by Paul Ambrose), Abbie Norton Jamison's "The Dream Maker Man," Cuthbert Harris' "Music, When Soft Voices Die," Ivor Novello's "Bless You," Harvey B. Gaul's "Fly, White Butterflies," Jensen's "Breezes of Springtime" (arranged and adapted by Gena Branscombe), Otto Wick's "To a Wood Violet," Boccherini's "While the Birds Are Singing" (arranged by Paul Ambrose), Charles Wakefield Cadman's "The Wish," and Dessauer's "Senorita" (adapted and arranged by Henry Houseley). Of these, particular interest centered in the numbers by Jamison, Novello and Cadman, all of which were marked "first time." Throughout the program, the fine ensemble which has become the standard of the choral was maintained in most satisfactory fashion.

For her first appearance, Miss Yorke chose the familiar "Una voce poco fa" from Rossini's "Barber of Seville," and at once established herself in the hearts of her audience by the beauty of her voice and interpretation and the charm

of her personality. Her other programmed numbers included "Yes and Nay," Old French; Auber's "The Rose and the Nightingale," the Laughing Song from "Manon Lescaut," the Primavera waltz of Strauss, "Who'll Buy My Lavender," German; "I Know Where a Garden Grows," Densmore, and Hageman's "At the Well." Her delighted audience recalled her again and again, so that she was forced to add several numbers.

In addition to the support given chorus and soloist throughout the evening, Conductor Chapman lead the orchestral forces in Chabrier's "España," Liadow's "The Music Box," Schumann's "Traumerei," three Russian fairy tales by Liadow, which were given by special request; the first Hungarian rhapsody of Liszt, the "Nutcracker" suite of Tchaikowsky and the Berlioz "Marche Hongroise."

A feature of the program books was the cover, which was a facsimile reproduction of the one used in 1887, designed by James S. Inglis, of Cartier & Company.

The thirty-fifth anniversary concert was a huge success.

Echoes of Seibert-Weaver Tour of Italy

The two American organists, Henry F. Seibert, of Reading, Pa., and Powell Weaver, of Kansas City, who accompanied Pietro A. Yon, their teacher, to Italy, gained many laudatory newspaper criticisms and letters of commendation from prominent Italian organists. It appears that the organ recital in Italy has not yet been made as popular as in America. The position which the organ occupies as a concert instrument can best be explained by the following criticism, which appeared in L'Italia, Milano, after the recital there:

Both of these men are pupils of our countryman, P. A. Yon, who has been able to build in the United States a flourishing school for organ. It is known that in America organ concerts are an every day occurrence. Mr. Yon has endeavored to show to his pupils that among us also the organ technic is well developed, and at the same time has had in view a high purpose, that is to spread a propaganda for the acknowledgment of the organ as a concert instrument par excellence. On the whole, the aim is to separate the style of the concert from the liturgical style. In the liturgy, the music is a comment of religious actions and emotions—in the concert, the music takes the central position. To the program and its execution is entrusted the task of the art to awaken the aesthetic sense. In church, it is safe to say that the theme is set—in the concert the style is more free and therefore the conception can and must be of greater diversity.

The marvelous instrument has contributed to bring to light the worth of the two players, their excellent individual taste, and the quality of their school. The public which crowded the hall followed the program with increasing interest, greeting the two American organists with great applause.

Another Milano paper, La Perseveranza, stated:

The principal aim of Mr. Yon has been that of giving the organ its rightful place as a concert instrument and to clearly divide the liturgical from the concert style. The public applauded the young professors enthusiastically. For some of those present, the organ played in such a way has been a revelation. We do not wish to conceal the fact that it is also the purpose of Mr. Yon to unite in bonds of brotherhood our artists with American artists, for whom we must give much praise.

The above criticisms are characteristic of a number received during the tour of Italy. The trip for these two American organists was significant, not only because of their receiving praise from musicians of a foreign country, but also because the opportunity was afforded to show Italian musicians that American organists have made great strides in their efforts to present to the public recitals that are attractive and yet of a high standard. A new school of organ playing and organ building has come into vogue and they both have assisted in giving the organ its rightful place as a concert instrument.

"Miss Bobby" Besler Busy

Even the holidays make no difference in the bookings of "Miss Bobby" Besler, who is rapidly establishing herself as a delightful artist, who is unusually endowed with person-

ality and the ability to present even the commonplace in a manner which makes it unique. December 17 Miss Besler will be heard in Brooklyn. The following day at Fox Hills Hospital, Staten Island, she will sing for the wounded boys still there, many of whom heard her during their days in France when she was one of the official entertainers. December 21 she goes to Summit, N. J., and the following day is booked for Plainfield, N. J., where she is to entertain the little sick children at the Bonnie Burn Sanatorium. December 30 will find her at New Haven, Conn.

During January and February Miss Besler is being booked for a Southern tour, and among the other engagements already arranged for spring is a tour of Ohio, Indiana and Michigan, which she will make under the direction of Bradford Mills.

Musical Services at St. James' Church

The first of a series of special musical services was held on the afternoon of November 20 at St. James' Church, Philadelphia, of which S. Wesley Sears is the organist. The second took place December 4, when Bach's "Sleepers Wake" was presented, and on the following Sunday, December 11, the annual service was scheduled for the First City Troop. Excellent soloists have been heard at these services and the congregations have been large on each occasion.

D'Alvarez to Sing Twice in Brooklyn

Marguerite D'Alvarez will be soloist at the joint concert to be given by the Chaminade Club and the University Male Glee Club at the Academy of Music, Brooklyn, on February 17. The proceeds will go to the Brooklyn Children's Museum. The contralto will also be soloist with the New York Symphony Orchestra at the Academy on March 11.

Helen Stanley Sings in Cleveland

Helen Stanley gave a recital at Masonic Hall, Cleveland, Ohio, on December 6, under the auspices of the Fortnightly Club. Her singing of a varied and interesting program brought enthusiastic applause from the audience, and, on the following day, much praise from the critics.

Claude Gotthelf Off for Europe

Claude Gotthelf, the pianist and accompanist, sends the MUSICAL COURIER a post card from the broad, blue deep, aboard the S. S. "Rotterdam," and it reads: "As you see, I am off again for Europe, where I shall play steady until April, when I return for another tour with Miss Farrar. Sincerest holiday greetings."

Polah Returns with New Works

American music was applauded to the echo in Germany—in fact, in Berlin itself—this fall when André Polah, the violinist, ventured to introduce the compositions of Americans in the very stronghold of German musical circles. Mr. Polah, who has just returned to America, gave a program which included works by Arthur Hartmann, Edwin Grasse and Theodore Spiering, and all were played for the first time in Berlin—as, indeed, they were in Paris and other European cities where he gave concerts.

According to Mr. Polah, European critics and audiences are in the main ignorant of contemporary musical progress in this country, but are eager to hear the works of American composers and quick to recognize their value. Especially in Berlin, where Mr. Polah is a great popular favorite, his featuring of American music was openly endorsed by the enthusiasm of his audiences.

Paris, too, greeted the importations cordially, and in a joint concert with Adolph Hallis, the pianist, at the Salle Gaveau late in October, Mr. Polah repeated the group of American compositions which had won favor earlier in the season.

By way of balancing the scale, Mr. Polah, whose tour was one of the very few successful European journeys for musicians this summer, brought back to America a goodly collection of music as yet unheard in America. Among the works which he will introduce here is the new sonata of Eugene Goossens for piano and violin, which was played for the first time anywhere at the Hallis-Polah recital in Paris. He also brings a Goossens work dedicated to him, and others with similar dedications by Paul Dupin and Chablikof, the Russian composer. Later in the musical season, Mr. Polah will be heard in New York in a recital entirely of new music hitherto unheard in America.

Whitney Pupil Scores

Under the direction of the Washington (D. C.) Society of the Fine Arts, a remarkably interesting song recital was given, December 5, by Mildred Faas, soprano; Charles Trowbridge Tittmann, bass, and Lucy Brickenstein, accompanist. The program was devoted entirely to the works of Johann Sebastian Bach, both Miss Faas and Mr. Tittmann having achieved no little fame for their splendid work as Bach exponents. They have been soloists at many of the Bach festivals given by the famous Bach Choir, of Bethlehem, Pa., under the able direction of Dr. J. Fred Wille. Their Washington audience was manifestly delighted with their work. Mr. Tittmann is a pupil of Myron W. Whitney, the eminent pedagogue with studios in New York and Washington, and the teacher may well be proud of the work of this student.

Papalardo to Divide Time Between Conducting and Teaching

Arturo Papalardo, conductor, teacher and coach, who in the last few years has gained favor in America because of his artistic achievements in the various musical fields, now will divide his time between conducting and teaching, and has established his permanent studio in New York City.

Italian by birth, Cosmopolitan through the pursuit of his distinguished career, and an American citizen by choice, Arturo Papalardo is still a young man despite his wide artistic experience. He was born in Italy on February 9, 1887, and received his musical education in the Conservatory of Milan.

At a much earlier age than is usual, young Papalardo mastered the traditions and technique of Italian opera, and at the age of twenty he was called upon to make his debut as conductor of opera at Florence, Italy. Furthermore, the opera over which he wielded the baton for the first time was "Don Pasquale." In the cast of that memorable performance were the famous Pini Corsi, Bellatti and Inez Ferraris.

This youth of twenty made such an impression with his work that his success was insured from the start. After Florence he conducted at San Remo, Reggio Emilia, Nori Ligure, Rimini, Cagliari and Sassari, Italy. South America was the next to call. Maestro Papalardo accepted engagements at the opera in San Paulo and Rio de Janeiro, Brazil. At Rio, he was suddenly called upon to conduct "Tristan and Isolde." Signor Papalardo assumed the task of the Wagnerian drama and came out with such flying colors that critics hailed his work "a revelation" and compared him to Toscanini, a comparison which has been used many times since in reviews of his work.

From Brazil, Maestro Papalardo returned to Europe, conducting with distinction at the Municipal Theatre of Odessa, Russia. Then followed two tours of the United States.

Although best known for his conducting and teaching, Arturo Papalardo is a pianist of note and has appeared with success in London and in a European tour. He also has accompanied distinguished artists both in Europe and America.

As pedagogue and master of bel canto, Mr. Papalardo has developed the voice and art of many prominent singers who now grace the concert and operatic stage. Among the many



ARTURO PAPALARDO,
conductor, teacher and coach.

conspicuous artists who have from time to time been under his tutelage, or who have been accompanied by him at the piano in public recitals, are: Lucrezia Bori, Orville Harrold, Rafael Diaz, Luigi Montesanto, Ethel Parks, Inez Ferraris, Stella de Mette, Paula Wittkowska, Vivien Chartres, Gretchen Morris, Marie Langston, May Hotz, Pini Corsi, Hugo Beker, Herman Sandby and many others.

Arturo Papalardo is one of the few who can see a pupil all the way through from fundamental tone production to the peak of an artistic career. With all of the shading of his strictly high standards preserved, and without the slightest sacrifice of art, he is at the same time a practical man in the preparation of his students for public appearances either in concert or in opera.

Bel canto, languages, repertory, dramatic action and tradition are all authoritatively interlaced in his thorough courses.

Maestro Papalardo's most recent press notices on his appearances as chief conductor of the San Carlo Opera Company during its run this season at the Manhattan Opera House, New York, give an indication of the impression his art made upon the music critics:

Arturo Papalardo at the conductor's desk made it a well rounded performance.—Times.

The orchestra was under the command of a new conductor, and to him must go much credit for the smoothness of the play.—Sun.

Arturo Papalardo won cheers and applause for his reading of the score.—Post.

Chorus and orchestra were in much better fettle than on the opening night, the conductor Papalardo received his full share of the applause. The performance throughout was of a high order.—World.

Arturo Papalardo who bids fair to become popular as a conductor because he knows where to keep the orchestra, gave a splendid reading of the score.—Telegraph.

A large share of well deserved applause went to Maestro Papalardo, chief conductor of the Gallo forces—who gave a sympathetic and musically reading of Verdi's score.—Tribune.

The conducting of Arturo Papalardo was excellent.—American.

The orchestra was of first rate quality and the chorus enthusiastic and competent. Signor Arturo Papalardo, who made his New York

debut, conducted an excellent performance, keeping his forces well in hand throughout the evening.—Globe.

If the performance last night is a criterion, this comparatively young orchestral leader will bear watching. Not only did he obtain surprisingly good results from the orchestra, but he carried the whole performance along at a swift and snappy gait, and at all times he exercised a dominant control over the stage and the pit.—Call, September 28, 1921.

The performance was under the leadership of the fiery young conductor Arturo Papalardo, who handled his forces with loving enthusiasm and spirit.—Staats-Zeitung.

MUSICAL COURIER READERS

More About "Touch by Weight"

To the Musical Courier:

About a year ago, the musical journals were full of articles on "Touch by Weight and Relaxation," written by pedagogues and players, whose intention it was to be of great benefit to aspiring artists. I was repeatedly asked of their new theory of piano technique, and as to my opinion regarding this newly found idea. The only answer I gave was that had I not used it I could not have played for an instant without its application, and in performing the taxing concertos that I have done with orchestra, as well as the smallest piano recital composition, I would have been a cripple. However, the fad for "Touch by Weight and Relaxation" seems to have worn off, but only as a fad, for I trust that students are realizing that its use was not inhibited during the past few years but that all piano playing from the beginning of instrumental art had for its foundation the true principles of relaxation. Deppe, a famous teacher at the time of Liszt, instilled this principle into his pupils, and, headed by Amy Fay, the propaganda was started in contradistinction to the prevalent theory of the day. Miss Fay and Miss Calland have given us a very capable treatise on the subject, but I think the casual pupil will have a very erroneous idea of the application of these teachings unless guided by a teacher of discernment and pedagogical taste. As an example, there are few who can differentiate as to the times for the fall of the entire weight of the playing apparatus, and if this is used for all occasions the results will never be attained. The softest quality of tone that the instrument can produce is only possible when this entire weight is allowed to reach the key-beds. But when we desire more agility and a more brilliant tone than the weight of the entire arm and shoulder is "caught up" and poised over the keyboard and the hand or fingers are to do the work. The parts not in use should be poised so lightly that no weight is perceptible on the direct levers that are in use to produce tone. As an illustration, in octave playing, the hand must have perfect freedom to move over the area, and must be carried by an entirely relaxed arm condition.

The greatest drawback to proper tone production is the inability of the pupil to understand the duration of the tone production. When this is clearly understood there will be no occasion for rigidity. Tone production is instantaneous. All preparation for the desired quality must be made prior to reaching the keys, and after they are once depressed we can not alter the tone. This is the greatest difficulty and difference in piano playing in comparison to other instruments. In other words, all efforts and actions must be so timed that they end at the moment of tone production. These actions and muscular movements are immediately taken up by reverse actions and yieldings. This cessation of energy is the ceasing of all muscular energy that was used for the tone production, and the bringing into play of the other components of our playing apparatus. Tremendous concentration and mental conception and sensation is necessary to accomplish this, but once it is acquired, the sensation of right-doing will always be in the player's mind, and the results will be astonishing.

Hence we had the array of articles on the subject of "Touch by Weight and Relaxation." They were well meant, but rather misleading to casual readers who had no instructor to lead them along

these lines that are so important to artistic work. The proper condition of the muscles during the act of tone production is the chief point to watch and when these are gained all variety of color and speed are possible.

The seeming neglect to instruct first as to the mechanical means of the pupil to follow up that tone production. The most natural way, but quite contrary to custom, is to teach first tone production with the weight of the entire arm from the shoulder and then to minimize that action to the exact sensation of producing finger technique. Instead fingers are first trained to hit and strike their keys and no endeavor is made for quality, but a noisy pitch that brings us face to face with the percussive instrument. The greatest achievement for a pianist is to have his audience forget the percussive qualities of the instrument, and to make it sing and scintillate. (Signed) EARLE D. LAROS.

Powell to Play Twice with Detroit Orchestra

John Powell will be the soloist at the concerts of the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, to be given December 20 and 30. Mr. Powell will play the prelude and fugue by Daniel Gregory Mason, which he played at the opening concerts of the New York Philharmonic Orchestra this fall, and also his own "Negro Rhapsody."

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COPENHAGEN SHOWS GREAT LIKING FOR SCHOENBERG AT FIRST SIGHT

Applaud "Verklärte Nacht," But More Reserved on "Pierrot"—Musical Overproduction—Opera Demand Not Met—Birgit Engell as Opera Star

Copenhagen, November 24, 1921.—The new Danish Philharmonic Society, which, as duly reported in the *MUSICAL COURIER*, was founded last season, has successfully resumed its activity under its conductor, the young Danish composer, Paul Klenau. The chief object of the society being the performance of unknown or rarely heard works, its first two concerts introduced examples of the ultra-modern schools in France and Italy. The first program included pieces by Ravel and Respighi, with Joan Manén as soloist. The second concert was something of a sensation, because

house of its own, but hitherto all exertions have been in vain. Numerous projects have been formed, but none of them has ever had the chance of being carried out, and at this moment we are not a hair's breadth nearer to the realization of our opera dreams than we were twenty years ago.

This circumstance is so much the more to be regretted as the full houses at every performance show that the need of an opera house with seven weekly performances is really urgent. And the ensemble of singers, as well as the orchestra, are of a quality that highly justifies the wish for a greater field of activity. Artists such as Tenna Frederiksen, Ingeborg Steffensen, Ida Möller, Nissen, Höberg, Hansen, Kyhné, Björn and Wiedemann might shine on any international stage. And in the conductor of the orchestra, Georg Höberg, the opera possesses an energetic and reliable leader.

BIRGIT ENGELL, OPERATIC STAR.

During the last two seasons the ensemble has had a most valuable augmentation through the guest engagement of that excellent singer, Birgit Engell. This Danish-born artist has made her mark on the first European stages and for several years was a much appreciated member of the Berlin Opera. Also as a concert singer, Birgit Engell is in the front rank, as her great success at concerts in New York and other American cities proved. Birgit Engell sings in the Copenhagen repertory such parts as Margaret in "Faust," Mignon and Anna in the "White Lady," and she has also alternated with Tenna Frederiksen in the title part of the new Danish opera by Hakon Børresen, "Kaddara," which by its extraordinary milieu has aroused much attention. Seeing our prima donna on the stage in leather breeches is not a thing that happens every day.

The most recent achievement of the Copenhagen Opera was the revival of "Wilhelm Tell," which on the whole was capitally performed, with Höberg, Ida Möller and Hansen in the chief parts. The next novelty will presumably be Moussorgsky's "Boris Godunoff" and the work of the great Russian is being looked forward to with much interest.

FRITZ CROME.

The Southland Singers Musicales

The Southland Singers, Emma A. Dambmann, founder and president, held an enjoyable musicale and dance at the Hotel Plaza, Saturday afternoon, December 10. At the beginning of the program Mme. Dambmann graciously greeted the members and guests, and spoke of the fine talent in the club and of the gratifying increase in membership.

The Southland Singers' Chorus, efficiently conducted by Leroy Tebs, opened and concluded the program, singing Handel's Largo, "Teach Us, Oh Lord," and Vanderpool's "Ma Little Sun Flower, Good Night." The chorus has a very fine tonal balance, distinct enunciation and is responsive to all indications of shadings.

The principal soloist was Gladys St. John, a young coloratura who is rapidly making a name for herself in the musical world. Besides possessing a voice of range and volume, flexibility and sweetness, she has the important asset of a fine stage presence and personality—a marked poise. She gave the Strauss "Voce di Primavera" and the "Caro Nome" aria from "Rigoletto," both revealing a splendid technic. In response to the enthusiastic applause she sang a dainty pastorella and John Prindle Scott's "The Winds in the South," giving an individual and beautiful interpretation.

Jacqueline de Moor played two piano solos effectively, with a sympathetic touch and good expression. Moszkowski's "Zephyrs" was delicately performed. Mina Spaulding, dramatic reader, gave several selections which so pleased the audience that encores were necessary. Her talent, combined with a live interest in her work, makes it a real pleasure to hear her. The Southland Singers' double quartet sang delightfully the Schubert "Hark! Hark! the Lark!" and a negro dialect song. The quartet was composed

of L. A. Chamberlain and Jean Schopp, first sopranos; Arline Thomas and Esther Adie, second sopranos; Bessie Powell and Mabel Ecklund, first altos; Dorothea Baltz and A. Elizabeth Yeaton, second altos. Lucille Blabe and Jacqueline de Moor were accompanists for the club, and Edna Horton was Miss St. John's accompanist.

Mrs. Julian Edwards presided at the meeting and spoke encouragingly to the club. A composition by her late husband, "I Live for Thee," will be sung by the quartet at a later concert.

As a surprise, little Aida, the youngest member of the organization, gave several readings. Dancing followed the program from four to six. There was a large audience in attendance.

Mount Holyoke College Choir to Give Christmas Carol Concert

A Christmas carol concert by the Mount Holyoke College choir, under the direction of William Churchill Hammond and Julia Bangs Dickinson, will be given Tuesday evening, December 20, in Aeolian Hall. The program consists of examples of the Christmas carol from earliest times down to the present, representing the concept of almost all nations. Professor Hammond, who for more than a quarter of a century has directed the Mount Holyoke Choir, has been collecting Christmas carols for the past thirty-five years, and he now possesses what is probably the largest



The Royal Theater and Opera of Copenhagen.

it took the form of an Arnold Schönberg evening and comprised the sextet "Verklärte Nacht" and the much debated "Pierrot Lumaire."

The unexpected happened: this composer—of all moderns the most revolutionary—was received with downright enthusiasm in Copenhagen. However, this only applies to the sextet; the "Pierrot" poems, with their hyper-modern form, were listened to more reservedly, though the highly gifted and celebrated Viennese singer, Marie Gutheil-Schoder, solved the unspeakably difficult problem of singing recitations in an ingenious manner, being seconded by our most prominent chamber-music ensemble. But the average audience, here as elsewhere, must needs give vent to its astonishment by laughter and shaking of the head when it meets the absolutely new and unknown.

MUSICAL OVERPRODUCTION.

The number of recitals in Copenhagen has increased since the years of the Great War to an almost alarming multitude. In addition to the large host of our own soloists, among whom there are a great number of prominent artists, has come an ever-increasing crowd of foreign concert givers, who, at the time when the war made international intercourse difficult or impossible, suddenly discovered that Copenhagen was not a remote borough, in which the polar bears were trotting about the streets, but a fine, large, modern city with pronounced musical interest, and where there was much money to be made. This last circumstance—alas—has considerably altered during the last few seasons. Money is not at hand in such abundance as during the war, and the number of concerts has reached such a height that the supply far exceeds the demand. So it has come to pass this year that even very renowned artists have made music in half empty halls, and only sensations like Battistini and the Czech-Slovak Chorus have been able to get their houses sold out.

Among the celebrities thus far this season who have visited Copenhagen there are, besides Battistini, Leonard Borwick and Artur Schnabel, pianists; Therese Schnabel and Mme. Charles Cahier, contraltos; Judith Bókor, cellist, and the Budapest Quartet.

OPERA DEMANDS NOT MET.

As for the opera, I am sorry to say that its external conditions are not yet as favorable as Danish lovers of music would like them to be. And the principal fault is this: it does not possess its own house, but must be content with using half the week our "Royal Theater," which is devoted to the drama the rest of the time. For years endeavors have been made to procure for the Opera a



Copenhagen's Principal Concert Hall, The Koncert-Palast.

collection extant. The selections have all been made from this collection and represent some of the most beautiful music the world has produced.

T. S. Lovette Announces Music Contest

T. S. Lovette, dean of music at Baylor College, Belton, Tex., in a recent address before the public school music section of the State Teachers' Association, told of the music contest which will be held at Belton on April 29. Mr. Lovette said in part:

In my opinion, interscholastic meets or contests of any kind bring about a degree of perfection not possible, generally speaking, in any other way. The intensive training, the constant repetition, the working out of details, the seeking after finer effects, memorizing, public appearances, all tend toward a finer development of the mind, a greater accuracy of perception, a better control, and a finer appreciation of the smaller differences, which, after all, constitute intelligence. These things need to be fostered in music, as well as in other subjects, and where better than in the minds of our public school students?

In the matter of test pieces we have selected them consistently with the caliber of the competitor expected. We have discussed the matter of an orchestral composition, but found the question of entertaining the boys a problem not easily solved. We are looking forward to a gala day, and hope to have many schools represented, and certainly hope that they will all win.

Casella in Double Role

Alfredo Casella will appear as soloist and as conductor of one of his own works at the subscription concerts to be given by the Cincinnati Orchestra on December 16 and 17.

Marguerite Lemon Married

Marguerite Lemon, formerly well known as an opera singer, was married November 21 in Paris to William H. Pauling-Emrich, American international lawyer, who resides in the French capital. Mr. and Mrs. Emrich came to America for their wedding trip.

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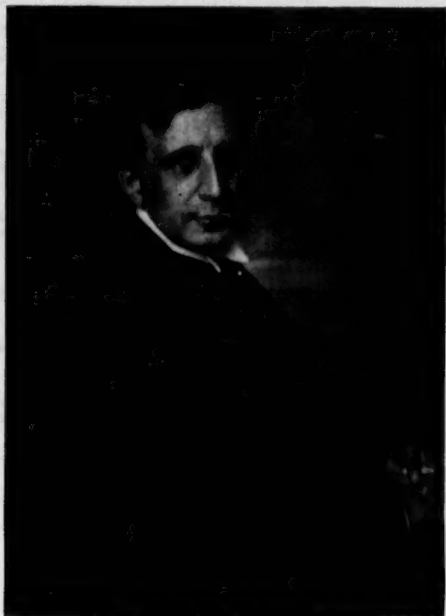
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"UNA COSA RARA," OLD SPANISH OPERA, REVIVED WITH SUCCESS IN HALLE

Leopold Sachse Wins New Laurels Through His Courageous Undertakings

Halle, Germany, November 19, 1921.—The most fragrant flowers often grow in the quietest nooks. The musical botanist, too, must search in the byways of art, if he is on the lookout for things worth while. This is especially true of Germany, where an intensive musical culture, on the one hand, and bureaucratic handicaps on the other often conspire to confine genial idealists to some little corner of the great garden. Such an idealist is Leopold Sachse, a theatrical executive of the first order, who makes his particular little corner—the Municipal Theater of Halle—flourish mightily with rare operatic specimens plucked from among the ruins of the past.

Sachse is the valiant manager who recently undertook to run his Opera without a chorus, when the members of that body became recalcitrant. He is the courageous stage director, who, in conjunction with his scene painter, Thiersch, dared to scrap Bayreuth traditions and stage, the "Meistersinger" in simplified modern garb. He is the erudite musician who saved Pergolesi's "Serva Padrona," Cimarosa's "Matrimonio segreto," and Dittersdorf's "Apothecary," and reincorporated them into a rapidly stagnating repertory. All of these deeds have been eminently successful, and in consequence



LEOPOLD SACHSE,

general manager of the Halle Theater, whose specialty is digging up old operas and making them live.

Halle has become a sort of pilgrimage place, especially for said musical botanists, who delight in the rare fragrance of scores yellowed with age.

The latest of these resurrections (of which there is to be a whole cycle eventually) is "Una cosa rara," by one Martin y Soler, Spaniard, born in 1754, which Manager Sachse produced a few days ago—for the first time in over a century. Before going into detail, let me hasten to answer the obvious question, "Was it worth while?" in the affirmative. Not only the musical wise men, but also the ordinary provincial public was as thoroughly delighted with the work as it would be with a brand-new modern comedy accompanied by an abundance of catchy tunes. This will not be difficult to believe if I identify the author of this in many ways delightful piece.

MOZART "INTRODUCED" HIM.

In the last act of Mozart's "Don Giovanni," when the Don orders music for his supper, the musicians play selections from the most successful operas of the day. The first of these is a finale from Martin's "Cosa rara" and, using Leporello as his mouthpiece, Mozart applauds it with a lusty "bravo!" This was not empty, conventional praise, for Martin was Mozart's rival in Vienna, and the quotation from his opera the hit of the day. Indeed, the "Cosa rara" ran a long, long time, while Mozart's "Figaro," produced six months before, was cast aside after a few performances as unsuccessful.

Now, if one were to hear the two works in succession, it would be difficult to tell them apart—in the matter of style. There is not a characteristic phrase or turn in one that has not its parallel in the other. Martin was the older of the two and not a mere imitator, so that one must conclude that the influence was at least mutual. Much of what we call Mozartian today was in reality coin-current in Mozart's time. All of which does not diminish the glory of that master, but renders the definition of genius and "inspiration" even more elusive. Martin's melodies are as graceful as Mozart's, his musical workmanship most deft, even his orchestration excellent. If one were told of this aria or that ensemble that Mozart had written it, one would believe it without hesitation. Yet the one has the breath of eternal life and the other not.

Not at all? Even that is too radical. If it were so,

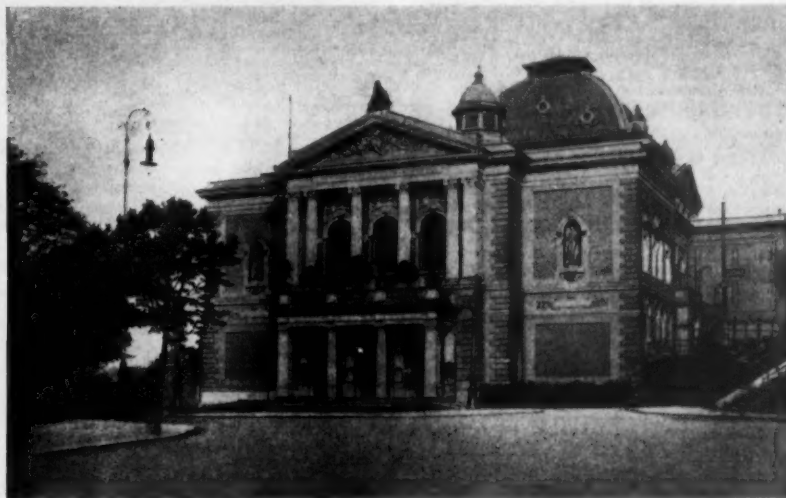
this revival would have value only as a museum exhibit. But the first finale, for instance, or the aria of Lilla (the principal character) in the second act, as well as other details, are of such beauty that complete oblivion would be a pity. How, indeed, could a composer deserve it whom the world once preferred to Mozart, and in whose other opera Mozart himself thought it worth while to interpolate two arias? It is one of those cases where the hand of time is all too ruthless and summary.

The author of the libretto of this "Rare Thing" was no other than Lorenzo Da Ponte, the author of Mozart's "Don Giovanni." It is a simple story of a shepherdess and her shepherd, to whom she remains true despite the blandishments of the high and mighty bailiff, of the Queen's master of the hunt, and even the prince heir-apparent himself. Notwithstanding the temporary faithlessness of her brother, who abets the bailiff, but is finally set right by his own sweetheart, Lilla's best friend.

This "second couple" are Masetto and Zerlina all over again: the same comedy duets—presto, prestissimo—the same lovers' quarrel and kiss-and-make-up scenes. The leitmotif, too, is the same—jealousy, poured forth in high pathetic arias. And the conclusion: noblesse oblige; the Prince renounces, the Queen (Isabella of Spain) spends blessings and grace. Can anyone doubt that this Spanish milieu is responsible for Da Ponte's next choice? Without "Cosa rara" there would, most likely, have been no "Don Giovanni."

This alone would justify this charming experiment. But it needed no justification. With exquisite taste, Herr Sachse and his chief conductor, Oskar Braun, realized the characteristic scenic and musical qualities of the work. Instead of "modernizing" they sought to recreate the old eighteenth-century atmosphere. We saw—not a large modern proscenium, but a prettily framed smaller stage upon the stage, with decorations reminiscent of Watteau and Boucher. An old-fashioned prompter's box and separated footlights, model seventeen-eighty, "adorned" it, and the front wings were looped-up curtains between which the "neutral" transition scenes were acted. Steps leading down to the ordinary stage-level formed the connection between the actors and the public, which at the end was addressed, in the fashion of the Shakespearean chorus, with a gallant epilogue.

The dialogue (which replaced the secco recitative, probably improvised in Martin's time) was jolly and graceful in the German translation, made by Director Sachse him-



THE MUNICIPAL THEATER IN HALLE,
a place of pilgrimage for "musical botanists."

self. The musical ensemble was for the most part excellent, and the orchestra, under Braun's direction, quite equal to its task. A good, young soprano (Hilde Voss), a lively, graceful soubrette (Anna Enghardt), and a handsome hero with a fine voice (Willi Sonnen), as well as their colleagues entered splendidly into the spirit of the piece. Moreover, they all sang in tune. We recommend "Una cosa rara"—with a few judicious cuts—to the "American Singers" and similar praiseworthy institutions, and we are most grateful to the director of the Halle Theater for a delightful evening. CÉSAR SAERCHINGER.

Sparkes to Make Another Canadian Tour

Lenora Sparkes will make her second tour of eastern Canada for this season, having just been engaged for recitals in Montreal and Toronto on January 7 and 10. The Toronto appearance will be her second there this season and her fourth since January, 1919. Following Toronto she will sing also in Cleveland and Pittsburgh on January 12 and 14. The Pittsburgh appearance will be another return engagement as she opened the Bortz Popular Course in Carnegie Hall in October.

Winthrop L. Rogers Dies

Winthrop L. Rogers, formerly of New York and for many years an official of the G. Schirmer music publishing

An Opportunity for Vocal Students

[The Musical Courier is in receipt of the appended letter, the writer of which desires to remain anonymous for obvious reasons, although the Musical Courier is assured that he is financially responsible. Applications should be made in writing to N. R. S., Care of the MUSICAL COURIER, and they will be forwarded to the proper person.—Editor's Note.]

To the Musical Courier:

In my endeavor to aid talented music students I have heretofore met with disappointment, and I have come to the conclusion that no man appreciates that which he does not work for or can get for nothing. Furthermore, it is my conviction that instead of concentrating my energies toward the welfare of one or two artists, I could aid a greater number if the following plan were carried out:

(1) I desire to make an offer to ten vocal students who show exceptional talent and voices, and who are under thirty years of age.

(2) They must bind themselves to at least three years' study of vocal culture, taking two lessons a week.

(3) The student must pay \$3 a lesson, the balance to be paid by me to the teacher I select to carry out this undertaking.

I strictly stipulate that my name be not mentioned should you care to announce my offer, as I do not desire to be bothered with any personal correspondence. I shall leave the final arrangements in the hands of my lawyer and applicants may make their arrangements through him.

house, died last week in London, where he went about ten years ago to establish a branch of the Schirmer business. Mr. Rogers later bought the London establishment and operated it under his own name. He was particularly interested in the works of the younger British school and published the compositions of many of its adherents. A trained musician himself, though not a professional, he thoroughly enjoyed playing in quartets and was the composer of a number of songs. Mr. Rogers, who was fifty-seven years old, leaves a widow and two daughters, one of whom recently made her debut as a concert singer in London.

Weingartner Engaged to Marry

Word comes from Berlin that Felix Weingartner, the distinguished conductor, is engaged to be married to Betty

Kalisch, a well known actress who has played in America. Weingartner's second wife was a New York girl, Lucille Wasself, known in opera as Lucille Marcel.

Mme. Calvé Arrives

Emma Calvé arrived in New York on the S. S. Paris, Monday of this week, for a tour of concerts under the management of Loudon Charlton. It is possible that she may appear in her famous role of Carmen before leaving.

Yonkers Encores Kerns

When Grace Kerns sang recently in Yonkers, N. Y., according to the Herald, the audience was more than pleased with her work, and, on her part, Miss Kerns "responded to the plaudits of the audience in a splendid manner."

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"Jeanne Laval sang at the Town Hall yesterday. Her personality took possession of the audience. . . . She is unusual among contraltos in having a voice which peals like a bell at the top of its range, and descends without throaty murmurs into mellow chest tones. And she enunciates remarkably. Throughout she seemed to be an artist joyously engaged in doing the work she liked."—New York World, November 18, 1921.

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REVIEWS AND NEW MUSIC

(Enoch & Sons, New York, London, Paris, Toronto)

"BEAUX AND BELLES" (Songs)

By May H. Brahe

Four songs are bound in the volume of two dozen pages, the lyrics being by Helen Taylor, named: "In Vanity Fair," "Somebody's Ball Dress," "Blue Ribbons" and "The Country Dance." These are songs of hearty character, with free-flowing, natural melody. "Vanity Fair" tells of ribbons and lace, rose-leaves a-falling, lovers a-sighing, with the characteristic refrain "Sing hey, sing ho" in jolly spirit. "Somebody's Ball Dress" describes a faded gown of long ago, with a rosebud pinned to its breast; it has tenderness, pensiveness, faintness, with periods of climax. A strain from von Weber's "Invitation to the Dance" runs through a large portion of the piano accompaniment. "Blue Ribbons" is a song in moderate tempo, telling of him who left her long ago; easy and expressive. "The Country Dance" is in 6-8 rhythmical movement, suggesting a country barn-dance, with "Money Musk," "Arkansas Traveller," etc. Fine swing goes through it all, merrily to the close. For high, medium and low voice.

"CINQUIEME GAVOTTE" (for Piano)

By C. Chaminade

This fifth gavotte, by the most prominent of French women composers, has genuine old-time character, skilfully and effectively done, every chord and passage fitting the hand. Loud and soft passages contrast, with some unexpected phrases and secondary themes, all in Handelian vein. Title-page illustrated with a scene in the deep woods, with classic dancers, attired in eighteenth century style, tripping merrily.

(J. Fischer & Brother, New York, Birmingham, Eng.)

"ANCIENNES MELODIES BASQUES" (Songs)

By Murray-Davey

Six ancient Basque folk songs are included in this collection of twenty-five pages, bound in paper, with brown cover, bearing the imprint of a serenader with his lute. The songs are "Come Back, Sweet Spring," "The King of Winds," "Andrea," "The Sweet Voice," "The Passing of the Chief" and "The Naughty Little Boy," with both French and English text, in two editions, for high and medium range. The songs have many curious turns and twists of melody, with characteristics of the French folk creeping into the music. What this is, must be noted in the music. It has close analogy to the Breton French, and to the South of England folk melodies. For high and low voice, bound in paper, full of interesting, short songs.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

"THE BROWN-EYE TAVERN" (Song)

By Howard D. McKinney

"A Whimsy" is what composer McKinney calls this, and one suspicious he wrote the verse, which begins:

"I'll keep a little tavern
Below the high hill's crest,
Wherein all brown-eyed people
May sit them down, and rest.
All the good I know was taught me out of two brown eyes,
A many years ago."

This is a "talking song" similar to others by McKinney, and popularized largely by "Bobby" Besler. It begins with syncopated piano introduction, then joins the voice in the melody, with considerable variety of key, all very spontaneous, some of it dreamy, soft, reminiscent, and dies away tenderly. The brown-eyed people have too few songs; here is a bully one! Range from F to F, an octave. A cute little brown sketch of a Shakespearean inn decorates the title-page, and will help sell the song.

(Oliver Ditson Company, Boston, New York, Chicago, London)

"THE MUSIC STUDENTS' PIANO COURSE"

Edited by Hamilton, Marshall, Goetschius, Earhart and Fisher

This is Book I, for the fifth year of the course, and opens with exercises for passing the thumb, both hands, advice as to proper

practice, using metronome. Then come a series of standard piano works, beginning with Clementi's study in D, taken from his "Gradus ad Parnassum," somewhat abbreviated. Schumann's novel ette in B minor follows, with full directions as to the proper study and performance of it. Ear training is advised, with attention to the proper expression of the music. Nearly a hundred years old, this novelette sounds amazingly fresh and inspired. The chromatic scale comes next. Le Coupee's study in C major follows, the little piece being a charming song without words, arpeggios for both hands, melody on top, played with the fifth finger. A study in B flat minor by Dorn is mainly for the left hand, with melody in the right hand. Rachmaninoff's serenade in B flat minor comes next, modern in style, with originality such as he always displays. Melodic beauty, brilliance, color contrasts, novel harmonic scheme, all are contained in this short piece. The prelude in D major, from the "Well Tempered Clavier" follows, the brightness of spirit of the piece creating interest in any audience anywhere. A plan for memorizing it is given, based on experience. Chopin's study in G major is from the preludes, with running bass-figure, and it is followed by the well known fugue in D by Bach, in four voices, the theme starting in the left hand. A prelude in C, triplets, by Chopin, comes next, followed by the "Vecchio menut," by Scambati, that tell known ancient minuet, graceful and effective. Carl Ph. E. Bach's famous "Sofleggiotto in C minor" follows, this "vocal exercise" (betokened by the name) being a brilliant little piece of rapid passages for piano for both hands. Paradise's toccata in A is two-hundred years old, but retains its youth and interest for all pianists. Of course it is Bachian in form and contents. Tchaikowsky's "Barcarolle" in G minor is from the set of a dozen pieces, this particular piece representing the month of June in the set. Smoothly flowing, but with dramatic spots, it is a famous piece. Wollenhaupt's study in F sharp minor is a Chopinesque study for the right hand, composed doubtless during his residence in New York, where he resided beginning with 1845, being one of the leading piano teachers of that bygone time. Schuetz's "Pensee a la Nuit," op. 107, No. 3, is next but one, closing the volume of sixty-five pages, this "Night Thought" being a graceful work, of distinguished harmony. Cecil Burleigh's "Snowbirds," a fleeting, cheery, lightly-played three-page piece, closes the collection.

"A SPANISH FIESTA" (for Piano)

By Cedric W. Lamont

The Canadian-born pianist and composer, who developed in the New England Conservatory of Music and the Faeten Piano School, author of reference works on music, living in Chicago, writes satisfying music, full of local color, this being clearly Spanish in every piece. There are six pieces, namely, "Sunrise," "In the Cathedral," "At the Bullfight," "La Sesta," "On the Plaza" and "Serenada Apasionada." They are all in strictly accurate form, such as the bolero, Spanish waltz, etc., and three of them are tone-poems of beauty, charming in their descriptive quality; they are "Sunrise," "In the Cathedral" (with a scene in church, choir singing, priest chanting etc.) and "La Sesta," consisting of appropriately languid music. "On the Plaza" is a sentimental waltz, with reminiscent passage from "Foot and Pasant" overture (the waltz movement in B flat). This represents the hand in the distance. The title-page shows this plaza, a great square, with the cathedral, fountain, convent, dancing couples, all in colors, and it is dedicated "To my friend, Walter Spry."

(Camp & Company, New York)

"THE PASSING STORM" (Song)

By Guy William Camp

Blanche Hammond Camp wrote the words of this lyric, her husband being the composer. She states that in the song her own life is seen, that following storm and stress safe haven and rest have come. Captain Camp, U. S. A., of the late war, writes very singable music, with melody of expressive movement, the musical phrases fitting the text intimately. The word-poem has a song-poem, as it were, and the descriptive music follows the text. There is a violin obligato, which greatly enhances the effect, as may be testified by the present writer, who heard the song sung at a Professional Woman's League affair at the Hotel Astor within the fortnight. It is also fitted for use in church. Dedicated to Sol Phillips, t'nor. For high and low voice.

Reuben Davies' New York Recital December 26

Reuben Davies, a pianist not unknown to New York audiences, will give a recital at Aeolian Hall on Monday evening, December 26. An interesting program is promised.

NEW PUBLICATIONS

J. Fischer & Brother, New York

"MY NATIVE LAND," a choral song for unaccompanied men's voices. Music by Cecil Forsyth, to words by Walter Scott.
"A NUTSHELL NOVEL," for unaccompanied chorus of men's voices. The music is also by Cecil Forsyth to words by J. Ashby-Sterry.
"THE LAWYER'S INVOCATION TO SPRING." Words by Henry Howard Brownell to music by Cecil Forsyth. A part-song for male voice chorus.

Oliver Ditson Company, Boston and New York

"GOLDEN TRESSES," a waltz number for the piano. About third grade. Belongs to a series of four easy pieces, by Bert R. Anthony.
"GOLDEN DREAMS," another waltz number of a series (four) of third grade pieces by Bert R. Anthony.
"THE BELL-MAN," a part song for men's voices with words and music by Cecil Forsyth. A descriptive number for Shakespeare memorial day.

Boosey & Co., London and New York

"LITTLE LOST LOVE," song with words by Louis Platt Hauck, and music by William Stickles. B and E flat and in C.
"YOUR VOICE," song with music by Conal Quirke, to words by Warwick F. Williams. In three keys—A and B flat, also in C.

Murdoch, Murdoch & Co., London

"YOUTH," a song by Arnold Bax, to words by Clifford Bax.
"GREEN GROW THE RASHES O!" a character sketch with music by Arnold Bax to a poem of Robert Burns.

W. Paxton & Co., Ltd., London

"NIGHT OF JUNE," an intermezzo for the piano by George F. Tomlinson.

"IN THE SHADOW OF ST. PAUL'S," for piano, by Geoffrey Kaye.

"COMRADES ALL," from a series of military marches, for the piano, by Ralph Harcourt.

"PICTURES IN THE FIRE," six easy miniatures for the piano, by Boris Levenson.

J. & W. Chester, Ltd., London

"TWO NURSERY RHYMES," by Arthur Bliss. (1) "The Ragwort," for soprano, clarinet and piano. (2) "The Dandelion," for soprano and clarinet.

"CANCION DEL AMOR DOLIDO" (Chanson du Chagrin d'Amour), song, by Manuel De Falla, to words by G. Martinez Sierra.

The Willis Company, Cincinnati

"WHEN ALL THE WORLD WAS YOUNG," folk tunes, arranged for piano solos and duets, by Angela Diller and Elizabeth Quail. Material for the beginner.

Carl Fischer, New York

"AYLA," song by Carl Beecher, to words of Paul Scott Mowrer. In three keys—A, B and G flat major.

"WHEN THE SONG IS DONE," words by Arthur Upson to music by Carl Beecher. Song in two keys—B flat minor and G minor.

"HOW DO I LOVE THEE?" another song by Carl Beecher in two keys, G and F major. Words by Browning.

G. Schirmer, New York

"THREE MELODIOUS STUDIES" for the piano, by Rudolf Friml—"Morning Study," "Right-Hand Study" and "Spring Study." "ARIESO IN A" (Bach), "MINUET IN G" (Beethoven) and "SERENADE" (Braga) all for the organ. Transcribed by Edward Shippen Barnes. These three selections belong to a series of "Ten Easy and Useful Transcriptions for the Organ."

"TULIPS" (Two Lips), a ballad for voice and piano, by Frank Thornton. Words by Hal Hovick. In two keys.

"CHANSON," from a recital series of organ transcriptions. This number is by Rudolf Friml and transcribed by Edward Shippen Barnes.

"TOLD AT TWILIGHT," a descriptive piece for the piano by Sydney King Russell.

"CHANSONNETTE," for violin and piano, also arranged for violoncello and piano by Maurice Baron.

"GAVOTTE" for the piano, by N. Louise Wright.

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NAHAN FRANKO A MASTER MUSICIAN

It is a rare pleasure to visit the home of Nahan Franko. He is a man who has had a career that has been an amazing succession of successes. As violinist he has been acclaimed time and again as one of the world's great artists, and as a conductor he has had the unparalleled experience of having been received with such ovations as are generally only accorded to the prima donna. An instance of this is well illustrated by the headlines of a review of one of his Toronto concerts—"Seven thousand people heard Gadske at Arena. Famous singer was given an ovation and Nahan Franko Orchestra received still greater applause." This tells the whole story.

But if you really want to get an idea what sort of a man Franko is, and of the magnificent consistency of his career, you should visit him at his home, as this writer had recently the privilege of doing, and examine the really wonderful collection of autographed photographs dedicated to him in grateful regard and admiration by all of those great musical artists whose names have been household treasures in recent years both at home and abroad; his no less remarkable collection of letters from the great masters of music, many of



Mishkin Photo

NAHAN FRANKO,
eminent conductor and violinist.

them addressed to him in recognition of his artistic eminence; his books full of programs and press notices, records of a concert career which began when he was only seven years of age and has continued uninterruptedly ever since.

Among the names signed to these letters and photographs and associated with Nahan Franko are those of Patti, Sembrich, Melba, Tetrazzini, Nielsen, the De Reszkes, Caruso, Arditi, Von Bulow, Siegfried Wagner, Puccini and Humperdinck, to select but a few at random. There is also a memorial banner presented him upon the occasion of his twenty-fifth anniversary as concertmaster and conductor; a program printed on satin of a gala performance for the King and Queen at Covent Garden, conducted by Nahan Franko; a photograph of Franko with the Prince of Wales, taken in 1919 at the Piping Rock Club and autographed by the Prince in appreciation of Franko's musical offering; and there is a letter from Saint-Saëns couched in most flattering terms, thanking Franko for his conducting at the farewell appearance of Saint-Saëns in this city:

James Gibbons Huneker had the following to say of Mr. Franko in a review of a concert at Carnegie Hall in which he appeared both as conductor and soloist: "This concert was one of the best we have enjoyed this year. Mr. Franko had only one rehearsal, yet his band of nearly a hundred picked men played as no local orchestra has played for years in this city. There was a unanimity of attack, clearness of entrances, clean cut passage work, and a spirit of sonority that spoke volumes for the talent and tact of the conductor. . . . If Mr. Franko had hailed from Europe or Asia and had worn his hair on his shoulders, his conducting would have been hailed with rapturous applause by the critical confraternity, but being an American born and only a gifted and ambitious musician who has worked his way to the top, his efforts were either politely patronized or openly sneered at. . . . We advise Mr. Franko, who is contemplating a trip abroad, where he intends playing and conducting, to remain on the Continent. He is not needed in New York, because he happens to be an American. . . . The Hungarian dances were played with great fire and freedom. Franko has temperament, and has mastered thoroughly the technics of conducting. His beat is alert, vigorous and readily understood by his men. He has magnetism, and, above all, he knows his music and feels it. . . . Altogether, Mr. Franko may be congratulated for having given the unique concert of the season, and revealed himself as a first class conductor and violinist."

No one will doubt that Huneker knew exactly what he was talking about, and praise from such a source is praise indeed. Franko's power lies in his ability and willingness to play a Beethoven symphony on the same program with a waltz by Johann Strauss. Why not? Both works are immortal. After Franko has demonstrated how Bach and Beethoven should be interpreted he thinks no less of himself or his audience in playing a Viennese waltz. He possesses the same skill in conducting in opera as in concert and has been highly successful in both, having received salaries as high as any man ever engaged in his line of work in the world.

He has played and conducted all over Europe as well as all over America—the Berlin Philharmonic, the Metropolitan Opera, and many other equally famous organizations

throughout the world. He has had his share of excitement, having been shipwrecked once when returning from a tour in South America and the West Indies, and burned out in the fire which followed the San Francisco earthquake.

He was conductor of the Toronto Musical Festival of 1912 and a biographical note on the program then issued speaks of his long association with the Metropolitan Opera House in New York and says: "The orchestra of that institution was, in fact, his creation." The orchestra at the Toronto Festival was selected from the Metropolitan Opera and Philharmonic Orchestra. The success was phenomenal, as is attested by press comments too numerous to mention. In fact, it would be impossible in a brief article such as this to give even an outline of the innumerable successes that have been scored by this remarkably versatile artist. He stands quite alone in his chosen field and has won for himself great eminence.

F. P.

Dobkin to Debut Here

Dmitri Dobkin, tenor, who will give his first recital at Aeolian Hall on the evening of December 23, was born in Russia in 1885. He began his studies when he was eighteen years old at the Petrograd Imperial Conservatory, being under the patronage of the well-known critic, Vladimir Stasoff, who procured a stipend for him from the Grand Duke Constantine Constantinovitch, which enabled him to go to Italy and study with Augusto Brogi for five years. In 1911, the young tenor made his debut in Venice at the Theatre Rossini in the "Barber of Seville" as the Count Almaviva. He scored a success, and thereafter sang in many other cities in various operas, such as "Mignon," "Faust," "Traviata," etc. Mr. Dobkin was in Italy more than seven years in all, after which he returned to his native country, where, in the short time previous to the war, he sang in the opera at Petrograd and made long concert tours.

In 1913, when Marshal Joffre visited the Czar, a gala performance was given in his honor, and Mr. Dobkin was invited to sing. The tenor went to Scandinavia in 1916, where he stayed for four years giving concerts in all the big cities and singing in the opera as guest artist in "Tosca," "Aida" and "Boheme." During the summer of 1920, the tenor remained in England with his family in order to have a good rest, after which he came to America. His debut here was made with the Philharmonic Orchestra, and the next day he received favorable criticisms from the press. As mentioned in a foregoing paragraph, Mr. Dobkin will appear in recital at Aeolian Hall on the evening of December 23, when he will present an interesting

DMITRI DOBKIN
as Cavaradossi in "Tosca."

program made up of numbers by Moniuschko, Gretchaninoff, Kudrin, Tchaikowsky, Gliere, Giordano, Glazounoff, Rimsky-Korsakoff, Napravnik, Verdi, Tosti, Leoncavallo and Rossini. The tenor will have as his accompanist Jacques Wolfe, the young American composer-pianist, with whom he is associated in his studio work. Mr. Dobkin is under the management of S. Hurok.

First New York Recital for Lucy Gates

Probably the only soprano of parts who has never given a recital in New York is Lucy Gates. This interesting artist was cast upon our musical shores in the early days of the war a refugee from Germany, where she had held a prominent place in several of the large opera houses. She has appeared on several occasions here with the Philharmonic Orchestra and the New York Symphony, and also was heard advantageously in the Opera Comiques given a few years ago by the Society of American Singers. Lucy Gates is announced for her first recital here on Tuesday afternoon, February 28.

Welsh Glee Clubs to Give Eisteddfod

When the Young People's Society of the Welsh Presbyterian Church, Philadelphia, gives its annual Eisteddfod in the Academy of Music in that city on January 2, it will perpetuate an ancient institution of Wales. More than one thousand members of Welsh glee clubs and choruses will come from a score of cities in Pennsylvania, New York, New Jersey, and the Middle West in order to take part in the program.

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Chaliapin Sick, Concert Canceled, and Crowd Turned Away Disappointed—Lashanska Gives Recital—Beethoven Trio Heard—Mina Hager Sings Carpenter Songs—Witmark Numbers Continue to Please—MacBurney Directs Oratorio Study Club—Chicago Women's Chorus Gives Program—Stock and Malkin Score at Orchestra Concert—Notes of Interest

DEBUT OF CHICAGO SOLO CHOIR.

Chicago, Ill., December 10, 1921.—Since returning from Europe quite a few years ago, Eric Delamarter has achieved renown in various branches of musical art. For several years he was connected as music critic with the Chicago Inter-Ocean, where his writings on musical subjects attracted such attention that later on the Chicago Herald brought his services and then a bid was made for his writings by the Chicago Tribune, where his reviews of music were quoted all over the country and spoken of as models by other critics in this community. At that time Mr. Delamarter was already very much engaged in writing compositions and playing the organ, so that he had to relinquish writing for the paper to give greater expansion to his other musical activities. During the absence of Frederick Stock as head of the Chicago Symphony Orchestra, Mr. Delamarter was chosen conductor pro tem and made assistant conductor, a position he still holds. His other activities are conductor of the Chicago Solo Choir, choirmaster of the Fourth Presbyterian Church, and assistant conductor of the Chicago Civic Orchestra. As a composer he has been recognized among the leading American talent, his outputs being presented frequently by various symphony orchestras.

Having given a short biography of what Mr. Delamarter has accomplished in his varied enterprises, the big success scored by the Chicago Solo Choir at its debut at Lyon & Healy Hall Wednesday evening, under the local management of Harry and Arthur Culbertson, was a foretold conclusion. Mr. Delamarter would not connect himself with anything that was only mediocre; he has vision for only big things and one of his greatest achievements is the Chicago Solo Choir. Although composed of some twenty mixed voices, the new organization lived up to its appellation, as each artist, although a capable soloist, is content to sing as a chorister. Thus, all the voices were beautifully blended, no one trying to dominate the performance, and the beautiful ensemble obtained reflected credit not only on the conductor, but also on each individual of the choir. To enumerate the selections sung would take space that seems better used in praising all the virtues of the new institution, as an institution it is, this Chicago Solo Choir—an institution built on solid foundation, homogeneity of beautiful tonal quality, of exquisite shadings, of big dynamic expressions, of surety of attack and of diversified nuances that make its work greatly enjoyable. Chicago has many organizations of which it is justly proud, but to

the list must be added the Chicago Solo Choir, an organization that should be supported by musicians as well as by the layman, as it has its place in the musical life of the city.

HULDA LASHANSKA IN RECITAL.

Hulda Lashanska, one of the most beautiful women on the concert platform and also one of the most interesting singers, gave a recital at Orchestra Hall on Sunday afternoon, December 4. Since her last visit the young artist has made big strides in her art. Her program included selections by Secchi, Mozart, Handel, Schubert, Richard Strauss, Liszt, Grieg, Tschalkowsky, Moret, Staub, Gretchaninoff, Erich Wolf and Josten, the latter acting also in the capacity of accompanist for the soprano. The concert was under the management of Wessels and Voegel.

CHALIAPIN SICK; DOES NOT SING.

A reporter of this paper, reaching the Auditorium Theater at three-thirty on the same afternoon, was surprised to find an angry mob in the lobby, gesticulating and expressing its anger probably in a language foreign to these ears at the non-appearance of Chaliapin, the famous Russian basso, scheduled for a song recital. A few minutes later a sign was posted on which was written: "The Chaliapin recital has been cancelled. Money will be refunded tomorrow at Kimball Hall." That sign proved conclusively that the young man under whose management the concert was to have been given knows little about the managerial game, as otherwise he would have seen fit to give his patrons an explanation, instead of informing them coolly that the concert had been cancelled. Many had journeyed from way uptown to be on hand and as the weather was most inclement, the young manager should have treated his disappointed audience with more courtesy. Furthermore, the sign was a "slap" at the manager himself, as many thought that the cancellation was due to a poor advanced sale. This, however, was not the case, as from good authority it was learned that the downstairs was completely sold out and judging from the big line before the ticket office, the theater would have been completely filled had Chaliapin appeared. Then there were others, poorly informed, who asked this writer if he thought that his non-appearance might be because the local manager did not have on hand the necessary funds to pay the artist in advance. This also was erroneous and was branded as a falsehood. From various sources, generally well informed, it was stated that Mr. Chaliapin, who was reported to be at the Drake Hotel, was ill but that he tried vainly to fight his indisposition, until finally at three o'clock his doctor forbade him to sing. This office tried to get Mr. Chaliapin at the Drake Hotel, but could not get connections. Later in the week the mail clerk at the same hotel was asked over the telephone if Mr. Chaliapin stopped there the previous Saturday or Sunday and the answer was that he had no record of him. This also was probably an error on the part of the clerk, though, generally at the Drake Hotel room clerks are most efficacious in answering questions. This reporter did everything possible to try to ascertain facts for the readers of the MUSICAL COURIER, but still believes that the non-appearance of Chaliapin was due to indisposition, as the famous basso previously postponed two New York recitals. It is to be hoped that Chaliapin will be heard in Chicago in January, as already rumored in musical circles.

HELEN JEFFREY IN FIRST CHICAGO RECITAL.

In presenting Helen Jeffrey in recital at the Playhouse Sunday afternoon, December 4, F. Wight Neumann introduced a new violinist to Chicago. In an excellent program

Miss Jeffrey disclosed admirable qualifications, which included a lovely tone, adequate technique, good understanding of the music and style. She played concerts by Vivaldi and Goldmark, and a group of lighter numbers made up of Palmgren's "Musette," Gluck's "Melodie," Novacek's "Perpetuum Mobile," Alexander's "Foggy Dew," and Sarasate's "Introduction and Scherzo." At the piano, Miss Jeffrey had the splendid assistance of Gordon Campbell.

BEETHOVEN TRIO HEARD.

Academy Hall in the Fine Arts Building held a friendly and delighted audience for the concert presented there by the Beethoven Trio, of which M. Jennette Loudon is the pianist and head. Two trios—Beethoven's D major and Smetana's op. 15—and numbers by Faure, Laurens and Rameau were beautifully done by this excellent organization. This was the first of three programs of chamber music which will be given during the season, the others dated for February 12 and March 12.

MINA HAGER SINGS CARPENTER SONGS.

At the private social function given at the home of Mrs. Harold F. McCormick, Friday evening, December 9, Mina Hager, the gifted Chicago contralto, sang some of John Alden Carpenter's songs, accompanied at the piano by the composer himself. Miss Hager sings her return engagement with the Minneapolis Symphony Orchestra, January 15.

PUPILS HONOR WALTER SPRY.

The Spry Scholary is the name of a new club formed by Walter Spry's piano pupils. The object of the club is to have its members meet occasionally and play for each other, receiving the criticism of their teacher. At the first meeting, last Friday, a delightful program was given by the advanced pupils, including the Sorkin sisters, Evelyn Martin and Margaret Farr. Mrs. Philip Weinheimer, soprano and pupil of George Nelson Holt, sang a group of songs.

SINGERS AND ORCHESTRA USE WITMARK SONGS.

As soloist with the Edison Symphony Orchestra at Orchestra Hall, December 1, Olive June Lacey sang as an encore Vanderpool's "Come Love Me," which was received with delight by the large audience present.

One of the most popular and enjoyable encores given by the Edison Orchestra at the same concert was the ever popular "Crooning," one of the biggest successes from the current catalogue of M. Witmark & Sons.

AMERICAN CONSERVATORY NOTES.

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, who was specially engaged as instructor on the violin, has begun his duties at the Conservatory. Mr. Gordon very kindly offered to award a free scholarship, beginning with the year 1922, to a student of exceptional gifts and limited means. Examination for applicants will take place Wednesday, December 21.

The Symphony Club Orchestra, an excellent organization directed by Ramond Girvin, will give a concert at Kimball Hall, Saturday afternoon, December 17. Laura Turner, soprano; Marvin Sakanovsky, violinist; Edward Eigenschen, organist; and Joseph Brinkman, pianist, will assist. Hiram Taylor, an alumnus of the Conservatory, has been engaged by the Milwaukee Normal School for the music department.

Advanced pupils of A. Louise Suss appeared successfully at a recital of public readings Saturday afternoon at Kimball Hall. Miss Suss recited with musical accompaniment Grieg's "Bergliot" in a way that made a deep impression. Mabel Stapleton gave artistic accompaniments on the piano.

MACBURNY DIRECTS ORATORIO STUDY CLUB.

Haydn's "Creation" was given an unusual performance Sunday afternoon, December 4, when the Chicago Oratorio Study Club, directed by Thomas N. MacBurney, sang it at the University Church of Disciples of Christ. Always with an eye to giving his pupils the best, Mr. MacBurney has formed this Study Club, as he calls it, of some twenty-

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six students of the MacBurney Studios, and that he is as excellent a director as voice teacher was thoroughly demonstrated by their admirable work. Mr. MacBurney deserves credit for this big achievement and his students should be grateful to their efficient mentor. The soloists were Leola Turner, soprano; W. O. Klingberg, bass, and B. Fred Wise, tenor, all of whom gave splendid account of themselves and reflected credit on the MacBurney Studios.

STURKOW-RYDER STUDIO PROGRAM.

The thirty-fourth program given at the Sturkow-Ryder Studio Saturday afternoon, November 26, enlisted the services of Ruth Bassett, Nilda Schacklett, Mary O'Gallagher, Sophie Shapiro, Graham VanNess, Janet Friday, Jeanette Kerr, Elizabeth Branek, Edna Russell, Nellie Gordon, Mrs. Dale, Sabina Soffer, and, to close the program most fittingly, Mme. Sturkow-Ryder played the Beethoven D major sonata, with the assistance of Mme. Anne Hathaway.

Mme. Sturkow-Ryder will give a recital of her own works, December 16, at the Tea Cup Club, assisted by Mme. Hathaway, violinist, and Carl Craven, tenor.

MARIE ZENDT IN WASHINGTON.

A postcard from Marie Zendt from Washington, where she sang for the Rubinstein Musical Club, December 7, with success, tells that the gifted Chicago soprano is enjoying Washington. She also tells of meeting the President.

CHICAGO MUSICAL COLLEGE ITEMS.

Students of the School of Expression gave a program in Ziegfeld Theater Saturday morning at eleven o'clock. The program comprised the following: Selection from "Seventeen," Marguerite W. Thometz; "Lovey Mary," Julia Logan; "Husbands Is Husbands," Ethel McDonald; "The Selfish Giant," Dora M. Owens; "A Lapse of Memory," Adele D. Mandelson, and an arrangement from "Lilac Time," Adrienne Harris. There was also interpreted an original sketch in which appeared Lillian Crow, Mildred Fermier, Helen G. Frew, Martha Kretz, Eva O'Brien, Adele Mandelson, Marguerite Thometz, Julia Logan, Dora Owens, Ethel McDonald and Adrienne Harris.

A concert by pupils of Mrs. Herdien was given in the Recital Hall Wednesday evening.

Marshall Sosson, violin student, will be soloist at the Hebrew Institute, December 18.

Marie Herron, student of Mrs. Gannon, achieved success in the presentation of "Elijah," given by the Apollo Club in Orchestra Hall. She was engaged as soloist at the Warren Avenue Congregational Church Sunday.

Julia Logan, a student of the School of Expression, is teaching dramatic art in the Evanston School District No. 76.

Caroline Daile, student of Sara Irene Campbell, was soloist at the Eleanor Club candle-lighting service Wednesday.

ACTIVITIES AT THE CRAVEN STUDIOS.

Rene C. Fairfield has been engaged as tenor soloist, beginning December 4, at Holy Name Cathedral. Edna Worrel, contralto, gave a program at Wakefield Methodist Church, November 30. Norman Duff, bass, has been engaged for the third week at Terrace Garden; Mr. Duff gave his fifth song recital at Central Y. M. C. A. December 4. Nina Long, soprano, has been tendered a contract for another ten weeks' engagement at the Orpheum House, Appleton, Wis.

Pauline Osborne, contralto, is making her fifth appearance this week at the Senate Theater in the "Bohemian Girl." Floyd Carder, baritone, is appearing this week at Portage Park Theater. Wilfrid Cushing is on tour in vaudeville as baritone soloist with the Lavelle Four.

CHICAGO WOMEN'S CHORUS IN CONCERT.

At its first concert of the season the Chicago Women's Chorus, so well directed by Harrison M. Wild, showed that it is continually on the road to progress, and in a delightful program greatly pleased a large gathering at Kimball Hall on Friday evening. That sterling director, Harrison M. Wild, has his forces well in hand and to him is due full credit for this splendid organization's achievements.

STOCK AND MALKIN SCORE AT ORCHESTRA'S CONCERT.

This week's concert of the Chicago Symphony Orchestra revolved itself into a personal triumph for Conductor Frederick Stock, whose revision of Schumann's "Rhenish" symphony was the cause of much enjoyment. To have revived and rewritten such a tremendous score, imbuing it here and there with beautiful coloring and adding new parts, demonstrated beyond doubt that Conductor Stock is one of the greatest masters of orchestration. The orchestra played it in fine fashion, reveling in its conductor's triumph. The audience's demonstration was but a just reward for a great work.

The other star on this program was the orchestra's efficient first cellist, Joseph Malkin, who appeared as soloist, playing the Dvorák B minor concerto for cello. A skilled

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player, with a remarkable technical equipment that enables him to overcome difficulties, no matter how intricate, Mr. Malkin delivers renditions of a high order that are a pleasure to listen to. A more beautiful interpretation than he gave the concerto could not be imagined, and that the listeners liked him immensely was evident at the conclusion of the number. It would be interesting to hear more such playing. The other orchestral numbers were the Brahms' "Academic Festival" overture and Alfvén's Swedish rhapsody, "Midsummer Wake," which were so well done as to leave nothing to be desired. JEANNETTE COX.

NEW YORK CONCERTS

(Continued from page 27.)

Minute." Mr. Bantock did not have much to say when he wrote this work. It is very light and dainty, and the only thing that can save it is a virtuoso performance, one in which every nuance is carefully brought out, which is not the kind of performance it received Sunday. Then came the first hearing of a new work, "Fete Galante," by David Stanley Smith, professor of music at Yale University, a piece for solo flute supported by an orchestra of strings, oboes, clarinets, bassoons and horns. "The piece," said the program, "seeks to reproduce the atmosphere of grace and elegance of aristocratic France of the eighteenth century." Perhaps it succeeded in doing so. Not having known "aristocratic France" of the eighteenth century, this reviewer is at a loss to know. It is hard for the average mind to understand the *raison d'être* for such a work. Mr. Barrere played the solo flute part with undoubted accuracy, and applause, led by Mr. Damrosch, called Professor Smith from his seat to the front, where he bowed his acknowledgments. To end with there was some very real music in Percy Grainger's "Molly on the Shore" and his "Shepherd's Hey," some music that had real tune and real rhythm. It took the bad taste out of the mouth and sent everybody home happy.

New York Philharmonic Orchestra

A large audience attended the Sunday afternoon concert of the Philharmonic Orchestra, under Josef Stransky, who had arranged an enjoyable program. The feature of interest of this, incidentally, was the Rimsky-Korsakoff symphonic suite, "Scheherazade," which was warmly received. This work, always colorful and brilliant, was given an admirable reading by Mr. Stransky, and Scipione Guidi, concertmaster, who played the violin solo parts, received a good share of the audience's favor.

Other numbers were the Handel concerto grosso in C major, the charming Mozart symphony in G minor, and the Tchaikowsky "Slavic March."

Ernest Schelling

Ernest Schelling, American pianist, gave a recital at Town Hall on Sunday evening, December 11. After several seasons' rest from concert giving, Mr. Schelling has come back with all the former characteristics of his playing more fully developed. He is a pastmaster of technique, and his musical interpretations are distinguished by clarity of outline and always informed with intelligence. One of the few who has had the privilege of instruction from Paderewski, he played the master's variations and fugue, op. 11, with real brilliance. There was special interest, too, in the effective pieces by Blanchet, the Swiss composer. The large audience was liberal in its applause. His complete program was as follows:

Sonata, op. 3.....Beethoven
Fantasy, op. 17.....Schumann
Variations and fugue, op. 11.....Paderewski
Tocsin.....Blanchet
Two études from "Dix Etudes Nouvelles" (First time).....Blanchet
Au Jardin du Vieux Serrail (Adrianople).....Blanchet
Two études from op. 25.....Chopin
Nocturne B major.....Chopin
Liebestod, from "Tristan und Isolde" (by request).....Wagner-Liszt

Ruano Bogislav

"Une Heure de Musique" was given by Ruano Bogislav at the Belmont Theater Sunday evening, December 11, a large audience being present to enjoy the unusual program. The three groups were composed of new character and folk songs, sung in the native language, and included some

that had never before been heard in this country. The new collection was secured by Mme. Bogislav after several months spent abroad last year in visiting the countries whose songs are included in her repertory. A rather unusual feature, and one that contributed largely to the enjoyment of the songs, was the picture or story Mme. Bogislav gave before singing, by reciting the words in English. Her first group consisted of mystical, plaintive airs, and her second group, too, was of a soft, quiet nature. Her last songs were more vivacious, and in her final number she portrayed very well the contrasting madness and sadness. "Tu," an old Cuban air, was so much appreciated by her hearers that it was repeated. Mme. Bogislav has the art of creating an intimacy between herself and her audience, and she sings with feeling and understanding. She has a striking personality and a gracious manner. Several encores were added to the printed program. Rex Tillson was at the piano.

The program was as follows:

Tir-nan-og (Gaelic).....Kennedy-Fraser	
An Triall Bainne (Gaelic).....Kennedy-Fraser	
Skovensomhed (Danish).....Heise	
Valveinor (Swedish).....Heise	
The Fisher Wife.....Winthrop Rogers	
Alone.....Paul Stanton	
Lo! Lo! Lo! (Basque).....G. Koeckert	
Greek Lullaby.....G. Koeckert	
Csendesen (Hungarian).....G. Koeckert	
Armenian Song.....Comitas	
Perisian Song.....Comitas	
Serrana (Andalusian).....G. Koeckert	
La Maja Dolorosa.....Granados	
Mi Nena.....Isidro Laguna	
Granadinas.....Calleja	
Tu.....Fuentes	
Ay, ay, ay (Song from the Argentine).....Fuentes	

Amelita Galli-Curci

That Mme. Galli-Curci has thousands of admirers in New York eager to hear her in concert as well as in opera was fully demonstrated at her song recital at the Hippodrome on the evening of December 11, when the vast auditorium was crowded to capacity and hundreds of chairs were placed on the platform. Besides possessing a voice of great beauty, Mme. Galli-Curci has a winning personality which at once puts her in rapport with her audience.

The famous prima donna arranged a program for this concert which included many favorite numbers particularly well suited to her voice, such as the "Addio del passato," from "Traviata"; the difficult Proch Variations, with flute, the "Polonaise" from "Mignon," and the "Shadow Song" from "Dinorah." The last number, especially, brought her the most enthusiastic of applause, for it will be remembered that "Dinorah" was the opera in which Galli-Curci first won fame, and therefore this aria from that opera is a particular favorite with her audiences. In the florid passages of all of these selections Mme. Galli-Curci's tones were, as usual, as clear as a bell, and her listeners were not slow in showing their appreciation of her fine work. There also were numbers in which Galli-Curci showed her ability in songs requiring a different kind of interpretative skill; for instance, the Rimsky-Korsakoff "Song of India." Homer Samuels' "Pierrot" appeared to be especially well liked, for the applause was so insistent that the prima donna had to repeat it. Needless to say, this was not the only extra number, for encores were demanded throughout the entire program. Buzzi-Peccia's "Fair Dreams" also was given by Galli-Curci, and the composer appeared on the stage to share in the acknowledgment of the applause.

The piano accompaniments furnished by Homer Samuels were most artistic. Mr. Berenguer was the flutist, and also was heard in two solos.

Mme. Galli-Curci's programmed numbers were as follows:

Deh più a me (old Italian).....Bononcini	
My Mother Bids Me Bind My Hair.....Haydn	
Addio del passato, from "Traviata".....Verdi	
Variatione (with flute).....Proch	
Edelweiss.....Fouadain	
Parantella.....Rossini	
Chanson Indoue (Song of India).....Rimsky-Korsakoff	
Polonaise, from Mignon.....Thomas	
Nocturne.....Gaubert	
Bolero.....Pessard	
Vale (Farewell).....Mr. Berenguer	
Pierrot.....Russell	
Fair Dreams.....Buzzi-Peccia	
Shadow Song, from "Dinorah" (with flute).....Meyerbeer	

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Gigli's Unique Success

Beniamino Gigli, who made such an impressive success at the Metropolitan Opera last season (his first at that house) and is confirming it this season, was born at Recanati, a little town on the shores of the Adriatic, thirty years ago. As a boy he sang in the local cathedral, showing such artistic promise that he was sent to the Academy of St. Cecilia, at Rome, to study there with the celebrated teacher, Rosati. He first came into prominence in 1914 as the winner of the McCormick-Campanini contest at Parma. One hundred and seventeen contestants competed for vocal honors, including thirty-six tenors, and the first prize went to Gigli. The attention of managers was centered upon him through this victory, and soon after he made his debut at Rovigo as Enzo in "La Gioconda." His success was immediate, and after this short preliminary season he stepped



© Mishkin

BENIAMINO GIGLI

as Faust in Boito's "Mefistofele." This is a remarkably artistic bit of make-up.

immediately into the leading opera houses of his native country, including La Scala, Milan; San Carlo, Naples; Masimo, Palermo; Carlo Felice, Genoa; Comunale, Bologna; Comunale, Trieste, and Costanzi, Rome. He was also called upon to visit other lands, and in the comparatively few years of his career has appeared at Monte Carlo, Madrid, Barcelona, Buenos Aires, Rio Janeiro, Montevideo, and in several other important operatic centers, always in the first theaters.

There is a leaning toward art in the entire family. His brother is a well known Italian sculptor, and his little daughter, five years of age, has developed an astonishing mimetic ability in music, singing snatches from all the operas her papa knows.

Personally Beniamino Gigli is very modest and quiet, as so many of the foremost artists are. He is a great family man and seldom is seen in the theater except when he is working there. In the delightful apartment which he has in New York he spends much time in earnest work, preparing and coaching the many roles of his repertoire.

Chappel-Harms' New Ballad Successes

It would seem that this season is one of unusual good fortune for Chappel-Harms, Inc., judging from the splendid assortment of English ballad successes they have recently issued. Early in the year this firm gave to the public, besides other remarkably good numbers, two splendid songs entitled "The World Is Waiting for the Sunrise" (words by Eugene Lockhart and music by Ernest Seitz) and "I'd Build a World in the Heart of a Rose" (words by Worton David and music by Horatio Nicholls) which have become so popular that today they are being used by most of the concert artists and vocal teachers in the United States and Canada.

"Where the Lazy Mississippi Flows," waltz song, hardly needs mention, as the success of this Southern waltz melody is very well known and it has become a favorite, which it will doubtless continue to be for a long time. "Smile Through Your Tears" is a song of intense feeling, with beautiful lyrics and appropriate accompaniment. "The Mill by the Sea" (by the composers of the now famous bell song, "The Bells of St. Mary's") is a splendid song and a very dangerous rival.

Recently were released two other beautiful songs entitled "Some Time, Dear Heart, Some Day," and "Some Day You Will Miss Me." These songs are in a class by themselves and it would be difficult to make a choice from the two.

This company's latest success is "There's Silver in Your Hair (But There's Gold Within Your Heart)." This is believed to be the most promising of the lot, for it is the type of song that is so easily mastered, and has a truly appealing melody. Ivan Caryll's new show entitled "Little Miss Raffles," with book by Guy Bolton and lyrics by Clifford Grey, appears to be one of the best scores that he has written in recent years.

Activities at Granberry Piano School

On the afternoon of Thursday, November 17, the Granberry Piano School, of which George Folsom Granberry is the director, gave a reception to Arturo Papalardo, recently leading conductor of the San Carlo Opera Company. Constance Eberhart was heard in selections from Cadman's opera, "Shanewis," accompanied by the composer; Mary Craig-Pigueron sang, and Grace Castagnetta played piano

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

The Chicago North Shore Festival Association—\$1,000 for orchestral composition. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music—\$50 for short organ composition. Van Denman Thompson, De Pauw University, Greencastle, Ind.

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City.

The California Federation of Music Clubs—Class 1, \$300 for chamber music work; trio, quartet or quintet, for strings and piano. Class 2, \$50 for State song. American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin—5,000 lire for chamber music composition for all or part of the following instruments: first violin, second violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, horn, piano, harp. Complete details in MUSICAL COURIER for August 18, page 20.

Society for the Publication of American Music—Chamber music compositions and piano sonatas. William Burnett Tuthill, 185 Madison avenue, New York.

The Paderewski Prize Fund—\$1,000 for symphony; \$500 for chamber music, either for strings alone or for solo instrument or instruments with strings. Mrs. Elizabeth C. Allen, secretary of Paderewski Fund, New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome—Chamber music—1, sonata for violin or cello and piano; 2, two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment—each 500 lire.

The National Federation of Music Clubs—\$1,000 for composition, the style of which is to be designated later; \$500 (prize offered by Mrs. F. A. Seiberling) for a chamber music composition for oboe, flute, violin, piano and two voices. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Guild of Banjoists, Mandolinists and Guitarists—\$100 for plectral quintet in classic form. Mrs. V. Olcott-Bickford, 616 West 116th street, New York City.

The Kansas Federation of Music Clubs—\$50 each for State song, chorus for ladies' voices, violin, piano and vocal solo. Oscar Loffgren, Lindsborg, Kan.

The Neighborhood Houses of New York—A silver cup for song on "Peace," one voice part; another silver cup for song lyric on same subject; three prizes of \$100 each for one-act play, community pageant and spring festival on any subject.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Baylor College, Belton, Tex.

numbers. Fay Foster and Mabel Wood Hill were among the other composers who were present.

On Saturday, November 26, a recital was given at which Ruth Wilson, William Duffy, Augusta Kusel, Charlotte Perez, Ralph Krueger, Frieda Uhleman and Edward Porter Brereton appeared in selections from classical and modern composers.

Informal Music at Samoiloff Studio

On Tuesday evening of last week so many musical friends of Lazar S. Samoiloff dropped in at his studio that the gathering constituted a truly representative music group, and as a result impromptu musical entertainment was the order of the occasion. Among those who contributed interesting solos and ensemble numbers were Tamaki Miura, Jean Barondess, Ernestine Bernard, Theodore Vitto-Kittay, Arnold Volpe and others. Russian tea made in a samovar was served to the party, and as the country reporter has it, "a good time was enjoyed by all."

The Flonzaleys en Route

So heavily is the Flonzaley Quartet booked for the season that it has become necessary in many towns for the concerts to begin at 8 o'clock in order that the Flonzaleys may catch a train the same night for the next town. A glance at their schedule for the week of December 11 finds them playing at Indianapolis, Louisville, Cincinnati, Mt. Vernon, Pittsburgh and Greensburg, which is proof that they are good travelers as well as good artists.

Kerns Sings Kremser Work

One of the features of the concert of the New York Mendelssohn Glee Club, recently held at the Hotel Astor, was the singing of Kremser's "Hymn to the Madonna," in which Grace Kerns sang the solo part. Her success was such that she was called upon to repeat the solo. Later in the evening she sang a duet with Alma Beck, the contralto—Henschel's "Gondolieri," which was enthusiastically received.

MUSIC ON THE PACIFIC SLOPE

NEW ENSEMBLE MAKES FIRST
BOW TO LOS ANGELES PUBLIC

Blanche Rogers Lott Reenters the Concert Field—Clifford Lott Scores Success at Philharmonic "Pop" Concert—Schumann-Heink Honored Guest at Two Notable Functions—Notes

Los Angeles, Cal., November 16, 1921.—Unique in its combination and exceptional in its personnel, the new trio, which has been named L'Ensemble Moderne, made its first public appearance at the Gamut Club Theater on Thursday evening. The artists composing this interesting ensemble are Blanche Rogers Lott, pianist; Emile Ferir, viola player, and Henri de Busscher, oboist. On this occasion they had the assistance of Fern Fitzwater, a young girl with a lovely voice, but who is not sufficiently removed from the amateur state to be included in a combination of such artists.

As has been previously mentioned in these columns, Blanche Rogers Lott was identified with chamber music before her marriage, and it is due to her that Los Angeles and adjacent towns have heard this more intimate form of music. It is a great gratification to music lovers to know that she will be heard again and her real genius for this particular work enjoyed. Always a student, she has not been idle while she has been out of public life, and she brings to her work now a warmth and vigor that are noticeable, and she has lost nothing of her fluency and delicacy nor the fine "feeling" so essential in concerted work.

Emile Ferir, solo viola of the Philharmonic Orchestra, and Henri de Busscher, who occupies the position of solo oboist in the same orchestra, are artists of the highest rank, and their achievements are well known through the organization to which they belong. They have never been heard to greater advantage so far as their individual work is concerned as upon this occasion, when each perfection of tone stood out. The exquisite effects produced by the fine blending of the two mellow voiced instruments was lovely. Many recalls for the three artists followed.

The trio gave two numbers by Foote for their first offering—"Rigaudon" and "Sarabande"—written for L'Ensemble Moderne and dedicated to Blanche Rogers Lott; "Orientale" and "Ala Campagne," by Hamilton Harty, for oboe and piano; rhapsody, "The Bag Pipe," C. M. Loeffler, for oboe, viola and piano; "Songe" and "Caprice Basque," by E. Ferir, for viola and piano, and also a suite for oboe, viola and piano by Klughardt were the other program numbers.

Miss Fitzwater sang a group of French songs and an English group. Clifford Lott, baritone, as well as his distinguished wife, was in evidence among the week's notable musical events, being soloist at the Philharmonic "Pop" concert on Sunday. Mr. Lott chose the "Prologue" from "Pagliacci" and "Thou Sublime Sweet Evening Star," from "Tannhäuser," for his numbers, and they were in keeping with the program and suitable in every way. It is always satisfying to hear Mr. Lott; there is never a spot in his work that does not show careful attention, his diction is splendid, and on this occasion he was especially fine, which is saying a great deal.

SCHUMANN-HEINK GUEST OF HONOR.

Mme. Schumann-Heink was the honor guest at a splendid lawn fete given by William A. Clark, Jr., to the members and patrons of the Philharmonic Orchestra at his splendid residence on Sunday evening. Each season Mr. Clark entertains the orchestra people, and this event was an especially noteworthy one with the great diva. Mr. Clark, Mr. and Mrs. L. E. Behymer and Caroline Smith were in the receiving line.

The Dominant Club also entertained Mme. Schumann-Heink at its first luncheon of the season on Saturday, and to the address of welcome from the president, Bertha Vaughn, the contralto responded with a speech which brought almost as much applause as she wins when she sings Brindisi. Other responses were made by L. E. Behymer, Ward-Stephens, F. X. Arens, Arthur Farwell and Claudia Allbright.

Anna Ruzena Sprotte gave a reception in honor of Ward-Stephens, composer and coach, at her home Sunday afternoon and charmed the assembled guests with her glorious voice, singing several songs of the noted composer, who accompanied her.

NOTES.

Ward-Stephens declares that he has been honor guest so many times since his coming to Los Angeles that it is quite turning his head.

The opening of the new Lowe Theater has also been the occasion of the first appearance of a new orchestral director who came from New Orleans for the purpose of establishing another fine orchestra among those which we have already acquired in our fine picture houses.

Don Philipini's accomplished wife is singing under her husband's baton this week, and a review of this new conductor's work will be given in the next issue.

H. J. Tandler, composer-pianist, who is the brother of

Adolf Tandler, former director of the Los Angeles symphony Orchestra, has just completed a new song which his publishers feel will have a great success. It is called "My Dearest Prayer," and it is said to have especially appealing qualities. An interesting program was presented by Mary Louise Perry, soprano, recently at the Ebell Club House. Mrs. Perry was assisted by her husband, Arthur Perry, violinist; Adelaide Trowbridge, pianist, and Earl Bright, cellist, all members of the faculty of the University of Southern California. Frieda Peycke, composer of musical readings, has bookings for November which will take her to our three important neighboring cities—Pasadena, Long Beach and Riverside—and her Los Angeles engagements are so numerous that she has few remaining dates. Two of her newest numbers have been accepted by her publishers—"Brothers" and "Corporal Punishment," both "boyish," and sure to be much in demand.

An enthusiastic audience attended the opening of the Harlequin Theater, in the Ambassador Hotel, Monday evening. Three splendid one-act plays were delightfully enacted, beautifully staged, the music being extremely good and the entire effect artistic. J. W.

ARTHUR HACKETT OPENS ARTISTS' CONCERT SERIES IN OAKLAND

Other Big Attractions Announced—First Congregational Church Choir in Concert Program—Sofia Newland Neustadt Leaves for European Tour—"Jubilee Cantata" Given—Stella Raymond Vought in Recital—Notes

Oakland, Cal., November 21, 1921.—The seventh season of the Artists' Concert Series, under the direction and management of Miss Z. W. Potter, sponsored by the music section of the Oakland Teachers' Association, was opened November 11 at the Auditorium Opera House, when a large crowd greeted the popular American tenor, Arthur Hackett. At the piano was Constance Freeman Hackett. The program presented on this occasion was one containing several classic numbers, notably the recitative, "Deeper and Deeper Still," and the aria, "Waft Her Angels," from Handel's "Jephthah," which Mr. Hackett interpreted with rare and satisfying artistry. Whether he sings in English, French or German, his diction is clear and pleasing. A Brahms group was received with much favor, and a French group

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was heartily applauded. Delightfully sung were the modern numbers at the end of the program. Others in this course are Mishel Piastro, Alfred Mirovitch, Emmy Destinn, Harold Bauer, Reinold Werrenrath, Sophie Braslau.

FIRST CONGREGATIONAL CHURCH CHOIR IN CONCERT PROGRAM.

What proved to be a concert of unusual merit and one that was well attended was given at Ebell Hall, November 10, by the large chorus choir of the First Congregational Church and soloists, with additional soloists in the persons of Mrs. Eugene Blanchard, soprano; Mildred Randolph, pianist, and Robert Rourke, violinist. The concert was under the direction of Eugene Blanchard. The regular soloists who took part were Alma B. Winchester, Ruth W. Anderson, Merville Yetter, Lowell Redfield. Virginie de Fremery accompanied.

SOFIA NEWLAND NEUSTADT HONORED.

Sofia Newlands Neustadt, retiring president of the Alameda County Music Teachers' Association, who left recently for an extended European tour, was specially honored before her departure at a concert of the association, the members wishing her bon voyage with the presentation of a gift. The participants in the concert were Mrs. George Addison Wheeler, contralto, accompanied by Frederick Maurer, Jr.; Alice R. Dean, pianist; Marsden Argall, baritone, accompanied by John W. Metcalf; Antonio de Grassi, accompanied by Frederick Maurer; Mrs. Charles Stuart Ayres, accompanied by Mrs. William Tudor; Alexandra Skavenna, pianist, and Mrs. Skavenna, pianist. The program was composed wholly of the works of northern California composers.

WEBER'S "JUBILEE CANTATA" GIVEN.

As the chief feature of the Thanksgiving music rendered at the First Congregational Church, November 20, Weber's "Jubilee Cantata" was given in the evening by the vested choir and soloists under the direction of Eugene Blanchard, with Virginie de Fremery, organist. A strikingly appropriate interlude, charmingly rendered by Miss de Fremery, was "The Storm," by Lemmens. The quartet comprises Alma Berglund Winchester, soprano; Ruth Waterman Anderson, contralto; Merville A. Yetter, tenor; Lowell Redfield, bass.

STELLA RAYMOND VOUGHT IN RECITAL.

Stella Raymond Vought, coloratura soprano, was heard in recital at the Rockridge Women's Club, November 15, assisted by Maybel Sherburne West, pianist, and Robert Englander, flutist. Classic numbers and two groups of moderns by American composers found favor with a discriminating audience, "Lo, Here the Gentle Lark," with flute obligato, being especially noteworthy for its artistic excellence. Mme. Vought is a graduate of the University of Music and Dramatic Art and a pupil of Mme. Von Unschuld, Clara Drew, Edmund J. Myer and Oscar Saenger. The receiving hostesses were Mrs. M. C. Holman and members of the choral section of the club.

NOTES.

With a program planned in recognition of Music Week (so successfully held in San Francisco), the regular Sunday evening vesper service at Mills College was given November 6 by Christine Howells, flutist, and William W. Carruth, organist.

Isobel Townsend, contralto, late of Edinburgh, received a hearty welcome to the ranks of local music circles recently when she was heard in numbers at the Shriners' concert at Aahmes Temple.

A young pianist who is forging ahead is Hazel M. Nichols. Recently she played for E. Robert Schmitz, who gave her much encouragement.

About a hundred of the members of the California Writers' Club took a picnic lunch as guests of Mr. and Mrs. Ralph Waldo Trine at Los Gatos, October 30. Part of the entertainment consisted of a delightful group of songs by William Edward Johnson, the well known baritone of San José and San Francisco, with Ruth Tutnam as accompanist.

What is hoped will prove the largest community chorus that has ever been organized in Alameda is commencing rehearsals under the baton of Professor Fayan for a Christmas festival of yuletide selections.

The annual concert of the East Oakland Settlement was given in Ebell Clubhouse auditorium, October 31. The following artists appeared: Marion Brower, soprano; Ruth Waterman Anderson, contralto; Carl Edwin Anderson, tenor; Lowell Moore Redfield, baritone; Hazel M. Nicholls, pianist; Agatha Cummings Southern, reader.

A very successful violin recital, given by pupils of Horstene Roberts, took place in Ebell Hall, October 22. A large group of invited guests enjoyed the varied and interesting program.

Henry F. Graef, baritone, appeared recently in recital at Ebell Hall, assisted by Luna Reyes, Filipino violinist; Esther Ellersen, pianist; Clara Bell L. Hamilton, danseuse, accompanied by Toma Akers.

Five hundred invitations were sent out for a musicale and tea given on October 14 by Mr. and Mrs. William Henry Metcalf.

A group of piano solos by Anna Coleman, pianist and music teacher of Berkeley, was a feature of an "at home" given recently by Elizabeth A. Taylor and Helen Taylor.

Anna Pavlova and her incomparable ballet are to appear in Oakland, January 23 and 24.

Music pupils at the College of the Holy Name gave their annual St. Cecilia recital November 21. Solos for two pianos, harp, violin, the Holy Name Orchestra and senior choral class contributed to a varied program.

The School of Music at Mills College has arranged a series of faculty and student concerts, the first of this semester having been given by two members of the music faculty—Henrietta Blanchard, mezzo contralto, and Frederick M. Biggerstaff, piano, assisted by Winifred McGee.

A faculty concert of the Jenkins School of Music was given in Ebell Hall, November 19, when several hundred persons enjoyed an instrumental program under the direction of Cora W. Jenkins. Among those who participated were Samuel Savannah, violin; Miss Jenkins, piano; Marion Coursen, piano; Albert Rosenthal, cello.

More than 2,500 persons were in attendance at the formal opening at Capwell's of the new phonograph department, which was marked recently by a series of concerts. A feature of the first concert was a recital in which Helen Clark, contralto, and Joseph Phillips, baritone, sang.

The third anniversary week at the Fulton Playhouse was marked by an engagement of Marie Hughes MacQuarrie, harpist, in a selected program.

Sixty-three students composed the cast of the operetta, "The Magic Pippin," given recently in Alameda by pupils of the Lincoln School, under the direction of John Morrill. A community chorus and class in part singing, directed by Miss Z. W. Potter, concert director, was organized November 17 at the Technical High School.

Mabel Brousseau, pianist, has opened her studio in the Z. W. Potter studios.

The Swayne Fortnightly Group, composed of serious professional pianists and teachers, met with Audrey Beer last month. E. A. T.

PORTLAND TALENT PRESENTS OPERA

"The Masked Ball" Excellently Given with Umberto Sorrentino as Guest Artist—Heifetz Returns

Portland, Ore., November 24, 1921.—The Portland Opera Association, which is made up of home talent, opened its ninth consecutive season, November 18, presenting "The Masked Ball," by Verdi. Much interest centered in the appearance of Umberto Sorrentino, guest artist, of New York. As Richard, Count of Warwick, Sorrentino won high honors. Reinhart, secretary to the count, was admirably enacted by J. Erwyn Mutch. Rose McGrew, who has dramatic ability, took the part of Amelia. Mary Wylie, as Ulrica, and Elois Anita Hall, as Oscar, gave complete satisfaction. Other members of the cast were Anthony Weyd, Edward Moshofsky, Paul Davies, Herman Hafner and C. R. Muston, all of whom were well received. Roberto Corruccini prepared and directed the opera, and it reflected much credit upon him. He is an excellent director. There was a well-trained chorus of ninety voices. The orchestra numbered thirty professional men, the instrumentation being complete. A ballet added to the interest of the opera. The costumes were very attractive. Financially and artistically, the two performances, which took place in the Public Auditorium, were a decided success. Officers of the Portland Opera Association are: Mrs. E. L. Thompson, president; Ivan Humason, first vice-president; Blaine B. Coles, second vice-president; Walter Hardwick, secretary; R. G. Quickenden, corresponding secretary, and Karl Herbring, treasurer.

HEIFETZ RETURNS.

Jascha Heifetz, violinist, favored the city with a return recital on November 23, playing a program containing Nardini's concert in E minor, Bach's andante (for violin alone), the Dvorak-Kreiser "Slavonic" dance, and two works by Wieniawski. Heifetz was compelled to play four extra numbers. It was an evening of musical sunshine. This was the violinist's second appearance here this month. Heifetz is touring the Pacific Northwest under the direction of Steers & Coman, of Portland. J. R. O.

BELLINGHAM NOTES

Bellingham, Wash., November 29, 1921.—An interesting student recital was given at the Bellingham School of Music, when little four-year-old Mary Elaine Johnston, piano pupil of Lois Wilson, appeared and played eleven memorized numbers with skill. Others on the program were Helen Mack, pupil of Mabel Parshall Burnet, dramatic reader, and John Monroe, violin pupil of Albert Benson.

The Junior Music Club was entertained by Mrs. L. E. Miller. Marion Westerlund, violin; Madeline Hess, piano; Katherine Meyers, voice, and Leonardene Miller, piano, gave the program.

Howell Morrison has been appointed director of the Elks' Band, and is preparing two concerts for music week.

Mrs. Montgomery Lynch, pipe organist, and Henry O. Price, tenor, both of Seattle, appeared here in recital under the auspices of the Ladies' Aid of the Garden Street M. E. Church.

Fredalene Singleton, daughter of Mrs. Fred C. Singleton, has returned with her mother from Seattle, where she presented a program of songs, dancing and readings at the recent Orangemen's convention held there. Miss Singleton is a pupil in expression of Nellie Morrison and a dancing pupil of Grace Lanterman.

The Canadian Club gave one of its popular programs at Garden Hall, when Marguerite Oatt sang a group of Ella Higginson's songs to music by Wilbey, Speaks and Brownell. Other vocal numbers were rendered by Viola Jameson, Gladys Danielson and Mrs. George McL. Miller. Hortense Yule acted as accompanist.

The Beethoven Music Club was formed by a number of piano students at the residence studio of their teacher, Mrs. T. C. Cassidy, the following officers being chosen: president, Bonnie Jean Wallace; vice-president, Marie Rose; secretary, Marguerite Knibbs; treasurer, Marvel Webb. Dora Bindon and Bernice Urness were chosen captains of two teams for harmony contests. The club meets monthly. The members of the club are Bonnie Jean Wallace, Marguerite Knibbs, Queenie and Dora Bindon, Bernice Urness, Marvel Webb, Ethel and Hope Boynton, Katherine Bettman, Bertha Bjornson, Marie Rose, Monel Webb, Elsie Hildebrecht, Victor and Anna Swanson, Emily Felton, Preston Wright, June Frank, Marguerite Grosart, Ruth Cole, Isabel Root, Lu Edna Pearson, Sara Knibbs, Darwin Dixon, Bruce Alexander, Doris Lundberg, Ruth Doesner, Allene Armstrong.

The regular meeting of the Woman's Music Club was held at the Aftermath Clubhouse. A program of especial interest was given by Louise Van Ogle, of Seattle, her subject being: "The three one-act operas by Puccini." Mrs. Van Ogle is a lecturer of rare interpretative powers and charming personality.

Moose Tracks, which is the boys' branch of the Moose Lodge, has organized a band, which will train during the winter months.

The Lincoln School, P. T. A., was entertained at the regular meeting with a group of solos by Mrs. C. H. Barlow, soprano, with Althea D. Horst as accompanist; piano solo, Ruth Rissenberg, and dramatic reading by Victor H. Hoppe.

The "Mikado" was played two nights in succession at the Grand Theater with local talent. H. Goodell Boucher was the director. Merle Daw, orchestra leader and pianist, carried out his part of the program excellently. The parts

of Yum Yum, played by Marion Gilroy; Pitti Sing, Mildred Byles, and Peep-bo, Mrs. Donald McLeod, were exceptionally well done. Nanki Poo, played by Alonzo Jordan, made a hit. The chorus girls sang with fine diction under the guiding baton of H. Goodell Boucher. Others in the cast were J. J. Graham, Charles Cotterall, Joe H. Bernstein, Halford Ross, Lillian Mohr, Benita Wilkins, Doris Turner, Josephine Anstett, Elberta Brinson, R. Bu Rae, Marie Beecher, Joy Phillip, Jeanice Turner, Esther Thal, Frances Berloski, Lois Van Houton, Delora E. Farming, Bessie Dubonsky, Cecelia Fox, Bernice Musser, Una Trigg, Grace Henderson, Marguerita Horn, Irma Pride, Thelma Borgeson, Elvira Swanson, Ellen Reep, Dorothy Keagle, Helen Saxaner, Alice Martin, Gene Hurlbut, Florine Sparr, Zora Farming, Nessie Adrian, Libby Leavitt, Ruby Altose, Sara Schumann, Dorothy Videtto, Laura Stein, Leona Hawkins, Germet Francis, Mary Fisher, Vera Kienast, Rosa Barrett, Louis Farnsworth, James Rushworth, William Clapper, John Bayes, Cecil Bayes, Clarence Fisher, Ray Richardson, Walter K. McDonald, Ed Dean, Laurence Dufraine, Al Milton, Ray Hartman, Emil Post, E. Peterson, Carl Steward, John Anderson, Dwight Grant, Raymond Lindberg, Art Hook, Fred Bond, A. C. Pelland.

Among those responsible for its success are Charles Cotterall, Andy Anderson, Sidney Aspinall, Jeff Haight, Archie Gauge, Walter K. McDonald, Ray Lindberg, Paul Mueller, Chick Seffrit, Frank Downie, Sidney Jenkins, H. A. Van Dusen, Will Follis, J. W. Kindall, Don McCleod, Al Finckelstein, M. J. Cashion, Jesse Drain, Robert Merrifield, L. V. C.

Fresno Stands the Test

Fresno, Cal., November 29, 1921.—When the various plans for the mid-Californian season were announced, some persons believed there had been insufficient co-operation between the different organizations responsible for the arrangements. In other words, that what may be called the star turns had been lumped too closely together. Especially was this feared in regard to the programs for Thanksgiving week. Besides smaller events, musical Fresno was expected to turn out one hundred per cent. strong on three nights of the week—first, to hear Schumann-Heink; then, its own symphony orchestra, and then Mabel Garrison—this after having recently supported offerings of Allan McQuhae and Jascha Heifetz. The more conservative of Fresno music lovers thought that the Musical Club and other organizations were expecting too much of the neighborhood fraternity. However, they need have had no such fear, for the fraternity came very near on each occasion to the timorously hoped for one hundred percentage. Music progressives here see in this circumstance of healthy and consistent audiences much promise for the musical future of Fresno and the San Joaquin Valley. Certainly it proves that Fresno has abundant and real vitality when it comes to real things musical.

Of the visits of the more than nationally known artists there is no need now to speak. Special mention should be made, however, of the initial effort of the sixth season of the Fresno Symphony Orchestra, strengthened in numbers to sixty and in trained personnel fully twenty-five per cent., if such matters can be reduced to percentages. Certain it is that again under the baton of Earl Towner, the Fresno Symphony Orchestra is doing its full share to put and to keep Fresno on the musical map of America.

The Fresno Male Chorus, that lusty child of the personality and persistence of A. G. Wahlberg, has some attractive bookings: on December 28 with Arthur Middleton, while Paul Althouse will come in the New Year.

Then, under Llewellyn B. Cain, the San Joaquin Valley Festival Chorus is making renewed strides, gaining both in numbers and in finish. It is to put on "Elijah" for Christmas, and those who know of the real efforts being put forward are assured that the chorus will reap rich laurels.

What the Ross David Artists Are Doing

Mr. and Mrs. Ross David opened their new studios in the Sherwood, West Fifty-seventh street, on Sunday afternoon, November 27, with a series of musicales. Two pupils, Mary Rowe Davis, contralto, and Priscilla Baynes, soprano, sang several songs with such charm and finish as to excite the admiration and enthusiasm of the guests. Mr. David sang a group of negro spirituals in his inimitable way, with Mrs. David at the piano.

The activities of the David pupils are varied, as will be seen from the following: Mrs. Thamine Cox is one of the leading teachers of Harrisburg, Pa., and Rena Lazelle is head of the music department in Women's College of the State of Illinois; Marjorie Nash gave a song recital in Boston in October; Kathryn Alva Ross was heard at Goucher College, Baltimore, a few weeks ago, and Harry C. Browne is appearing on many programs in New York.

Mr. and Mrs. David were scheduled to give a song recital at the residence of William C. Orton, Staten Island, December 7. They also are booked for a number of other recitals this month and in January.

Rosalie Miller Singing in Paris

Rosalie Miller was called upon by a committee of the American Legion of France to sing at the big banquet which was given at the Hotel Continental on Thanksgiving evening. Mr. Herrick delivered the address of the evening. Miss Miller has been doing considerable singing in and about Paris, having given an entire recital on October 28 at the American Woman's Club.

Marion Lovell to Appear in Union Hill

Marion Lovell, coloratura soprano, has been engaged to appear in Union Hill, N. J., on January 15.

Allen McQuhae's Success as an Irish Tenor

Only just passed thirty, Allen McQuhae, the young Irish tenor, who has received recognition within the past few years, is the possessor of one of those rarely sweet voices that seems to have been predestined by Providence as the exclusive possession of the Irish race. He was born in Bray, County Wicklow—the same spot where the notorious vicar of fable and song was wont to change his religion



Apeda Photo

ALLEN MCQUHAE
Tenor

as often as the political weather cock. During his early and formative years he was educated by the English Jesuits at Stoneyhurst, whence, bent upon fame and fortune, he went to the Canadian Northwest to make his pot of gold. He made it, too, but, alas! it vanished more quickly than the young Irishman realized among the dazzling allurements of New York (when New York was still New York). Thereupon, being already familiar with the West and its habits, he went back, recuperated his purse, and began his career of song in a cabaret in Cleveland. A noted vocal teacher heard him, that the prophesy of the story books might be

fulfilled, taught him, and made him what he is today—a decidedly and deservedly popular young artist. In fact, the acclaim with which he has been received throughout the country (last season he sang sixty engagements) has caused the Edison Phonograph Company to enlist his services in making recreations.

Mr. McQuhae has recently returned from the Pacific Coast, where he caused the customary enthusiasm of large audiences, drawn on the well founded hope of hearing an Irish tenor who can sing Irish songs and do equal justice to a vocal repertory ranging from the classic arias of Handel and Mozart through the entire range of French, American, Italian and German song literature.

Haywood Artist-Pupils Fill Engagements

Lois Ewell, soprano, has just completed a season, playing the leading roles with the Beck Opera Company, of Boston, with success. Katherine Murdoch, soprano, returning from an extensive tour of the South, is spending a month in the city doing intensive work with her vocal teacher and coach, Frederick H. Haywood and Emil Polak. After a short tour through the Middle West, she will go to St. Petersburg, Fla., where she has been engaged to sing at municipal concerts during January, February and March. Mr. and Mrs. Thomas Fuson sang Maunders' "Song of Thanksgiving" at the Methodist Church of Morristown, N. J., on November 20. They appeared on December 4 at the Elks' Memorial Service at Hoboken, N. J. On December 7, Mrs. Fuson was heard in concert with Marie de Kaiser at Passaic, N. J. Geneva Youngs, soprano, rendered a program at the Washington Irving High School on December 4 under the auspices of the Board of Education.

Fine Course at Baylor College

Louis Graveure, baritone, was scheduled to sing at Baylor College, Belton, Tex., Thursday, December 8, under the auspices of the Belton Music Club. This was the second of the Belton Music Club series of attractions of the season, Marie Tiffany having given a recital October 25. Other musical features which this organization will bring to Baylor College are: The St. Louis Symphony Orchestra, with Rudolph Ganz as director; Efrim Zimbalist, violinist, and Margaret Matzenauer, contralto.

Annie Louise David Returns

Annie Louise David, the harpist, is again in New York following her successful concert tour of the Pacific Coast.

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GOTHAM GOSSIP**FARNAM BEGINS WEEKLY RECITALS.**

Lynnwood Farnam, organist and choirmaster of the Church of the Holy Communion, Sixth avenue, corner Twentieth street, began his announced series of Monday evening recitals, December 5, when the church, lighted by candles, with outside searchlight through the big altar window, was filled by an audience which heard some new music with avidity. Mr. Farnam's all-embracing technic, his good taste, his cleancut playing and musically phrasing all conducted to high enjoyment. The startling dissonances of Dupre's "Verset," as well as this composer's sustained, dissonant chords of three antiphons, enchain attention at the outset. Most graceful, natural music, however, is that of Bonnet's "Song Without Words" and Stoughton's curious sounding "Within a Chinese Garden" proved of special interest. Jepson's second sonata closed an interesting program. That of December 19 follows:

Toccata-prelude on Pange Lingua.....E. C. Bairstow
Epithalame (Wedding Song).....Louis Vierne
O Sacred Head.....Johann Kuhnau
Pastorale (F major).....Roger-Ducasse
Menuet-Scherzo (D minor).....Joseph Jongen
Postlude on Old Hundred.....Harvey Grace
Four pieces from Les Heures Bourguignonnes.....Georges Jacob
Minuet from sonata in the style of Handel.....Wolstenholme

JOINT RECITAL AT POUCH GALLERY.

An enjoyable program was rendered at the Pouch Gallery, Brooklyn, November 30, by Mrs. Dorlon Lowe Turner and her sister, Minnie Dorlon Crofts, and several of their pupils. Mrs. Dorlon Lowe Turner and Marion Gardner were heard in contralto solos, and Veronica Harrison sang two groups of soprano songs. There was also a vocal duet by May Bomar and Mrs. Turner, and a trio by May Bomar, Miss Fitzgerald and Mrs. Turner. Variety was given to the program by a number of recitations by Madeleine Ubanks, Sara Owen, Minnie Dorlon Crofts, and Janet Young, the latter but a four-year-old child.

AMERICAN GUILD OF ORGANISTS' SOCIAL.

Over one hundred members and friends of the American Guild of Organists met in the parish house in the Church of the Divine Paternity, J. Warren Andrews organist, December 5, in response to postcard invitations issued by the committee on public meetings, Charles H. Doersam chairman. There was a goodly attendance of ladies also, and Harry Burleigh, the well known baritone and composer, gave a talk on and sang many of the Negro Spirituals. Warden Federlein introduced Mr. Burleigh, naming this as the first social occasion of the guild in several years. Mr. Burleigh humorously began by saying: "I think your warden wanted to add a 'little touch of color' to this occasion in asking me." The present writer, who had known Mr. Burleigh since schoolboy days in Erie, Pa., might have told of a commencement in the Erie Opera House in which the young Harry (now many call him Burly Harry) was valedictorian of his class, was awarded first prize, for highest standing, and sang a solo. His subsequent arrival in New York, studying under Dvorak at the National Conservatory, solo bass at St. George's P. E. Church, and composer, is well known. He alluded to some of the incidents of his life, recalled his work with Booker T. Washington, and closed by singing various Spirituals, some of them pathetic, some humorous, but all interesting, his high notes (E and F) coming out especially well. The songs were: "Walk Into Jerusalem," "I Don't Feel No Ways Tired" (Booker T. Washington's favorite), "Please Don't Let This Harvest Pass," "Dig My Grave Long and Narrow," "Peter, Go Ringa Dem Bells," and "Swing Low Sweet Chariot." He played his own accompaniments, and his whole poise showed the refined musician, and what may be accomplished, no matter what the creed or color.

GRACE CHALMERS THOMSON, ORGANIST.

Grace Chalmers Thomson, Mus. Bac., A. A. G. O., is organist and director at all Saints' Church, Leonia, N. J.; director of the Parnassus Club Choral, and active as a piano instructor. Miss Thomson conducted the chorus of December 7 at 612 West 115th street, when, besides the chorus, Katharine Metcalf, soprano, and Samuel Polonsky, violinist, took part. Particularly appropriate to the season were six old Christmas carols.

VIRGIL PIANO CONSERVATORY RECITAL.

Three artist students of the Virgil Piano Conservatory participated in a program of piano pieces at Rumford Hall, December 3. They played works by modern composers, including the Americans, MacDowell and Preston Ware Orem. These were Anna Farer, Ida Iacapraro and Evelyn B. Burton. The usual Virgil Piano Technic was illustrated on two Tekniklaviers.

TOPPING-LINSCOTT RECITAL.

Leila Cannes arranged a joint piano and vocal recital, Hotel Majestic, December 4, when Elizabeth Topping, pianist, and Hubert Linscott, baritone, shared in a program of five numbers. There was a large variety in this music, ranging from Bach and Beethoven to Chopin and Rachmaninoff. Katherine Kerrin was at the piano.

GUSTAVE L. BECKER PRESENTS NOVELTY.

On December 13 a novelty was presented at the second Tuesday evening musicale of the American Progressive Piano School. Edna Elizabeth Hudson played the fifteen two-voiced inventions by Bach, while at a second piano her teacher, Gustave L. Becker, played his "Harmonic Structure" for these, a work which he has just recently completed. This instructive setting will soon be published, and it is expected the serious minded piano teacher will be especially interested in it.

ZILPHA BARNES WOOD'S WORK.

The Grand Opera Society of New York, Zilpha Barnes Wood founder and director, had a very successful fair and social at headquarters, December 3, when a musical program was also given, consisting of excerpts from operas. Florence McManus, pupil of Mrs. Wood, gave a year's membership in the society to Charles Floyd, tenor. He and Belle Froman appeared in "Martha" last week.

DICKINSON RECITAL IN NEW BRITAIN.

Clarence Dickinson gave a recital in the South Congregational Church, New Britain, Conn., November 3, playing

the concert overture in C major (Hollins), "Serenade" (Pierne), "Goblin Dance" (Dvorak), overture to "Der Freischuetz" (Weber), "In the Church" (Novak), "A Song of Dawn" (Torjussen), "The Nightingale and the Rose" (Saint-Saens), prelude and fugue in E minor (Bach), minuet (Seeboeck), "Berceuse" (Dickinson), Norwegian rhapsody (Sinding).

Camp Song at Professional Woman's League

Blanche Hammond Camp, author of the words of "The Passing Storm," music by Guy William Camp, must have been delighted with the reception of this song, as sung by Sol Phillips, tenor, at the Hotel Astor College Room, No-



BLANCHE HAMMOND CAMP,
Contralto and writer of lyrics.

ember 28, at the Professional Woman's League meeting. The song is appropriate for sacred or secular use and has a very effective violin obligato. Mr. Phillips sang it with dramatic expression, and Della Haggerty, excellent violinist, played the obligato, with Gertrude Silvertown at the piano. It had to be repeated, and this time both poet and composer were called to acknowledge the applause. Mrs. Camp was chairman of the day and announced the various artists of the affair. Besides those mentioned, the artists were Gertrude White, lyric soprano, who sang Ardit's "Saran Rose" particularly well. She was later specially asked to sing a "Spring Song," which was well done. She is a singer of much attainment and is well on the road to prominence. Edwina Seeligson, composer and pianist; Salo M. Ravich, tenor, and Anora Katherine Trounce, reader, also shared in this program, with Mrs. Russell Bassett, president.

The Pageant "Nebraska" at Omaha

The school children of Nebraska recently presented a pageant, "Nebraska," to the Nebraska Teachers' Association in its session at Omaha, and subsequently to an audience of about 3,500 in the Auditorium. The music, by Howard I. Kirkpatrick, of the University School of Music, was of a very high order, as was the ballet. The book was by Hartley B. Alexander, of the University of Nebraska. Lena May Williams was pageant director.

Mischa Elman's Belgian Tour Successful

Mischa Elman, so a cable to his manager, S. Hurok, reports, has met with unqualified success in the tour through the principal Belgian cities which he has just completed. The best proof of this lies in the fact that he has already been engaged for a repetition of the tour in April, 1922.

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McCORMACK ATTRACTS CAPACITY AUDIENCE IN CINCINNATI

Enthusiastic Audience Attends First Symphony "Pop"—
Conductor Ysaye Presented with Pipe by Junior
Chamber of Commerce—Notes

Cincinnati, Ohio, November 21, 1921.—John McCormack appeared at Music Hall, November 17, at the second of the Artist Series of the present season. The audience filled the auditorium, more than 4,000 being present, so that more than a hundred seats were placed on the stage to take care of the overflow. It was a typical McCormack audience, one that enthuses over his fine voice and his ever pleasing personality.

The program varied, including as the opening number a pair of seventeenth century Italian songs, which were rendered in a way that left nothing to be desired. This was followed by a group of Russian songs, wherein he was enabled to show still more advantageously his versatility and power. In the second half of the program came the Irish songs, and here he found ready and enthusiastic applause. He responded with many encores and closed his concert with a number of modern English and American songs. One of these latter ones—"When the Dew Is Falling," which was composed by his accompanist, Edwin Schneider, who has acted in that capacity for years—brought forth a mild ovation for both composer and singer. It might be added that Mr. Schneider adds much to the success of the singer by his mastery of the piano. Donald McBeath assisted Mr. McCormack with several violin solos.

FIRST SYMPHONY "POP"

The first of the series of ten popular concerts to be given by the Cincinnati Symphony Orchestra at Music Hall, under the auspices of Eugene Ysaye, was played before a large audience, Sunday afternoon, November 20. The popularity of these musical events has grown from year to year until they have come to be looked upon by a large number of music lovers in this section as an integral part of their lives.

The concert opened with the playing of "The Star Spangled Banner," and the audience was requested to sing. The enthusiasm was marked. The programs at these concerts are of the better type of music that can be enjoyed by the average music lover.

The opening number was the overture to "The Mute of Portici," by Auber. This was followed by the ever popular suite, "Scenes Algériennes," by Saint-Saëns. Haydn's variations from the string quartet, No. 3, was given a masterly reading by Ysaye. The concert closed with the Johann Strauss waltz, "Mein Lebenslauf ist Lieb und Lust."

The soloist on this occasion was Marjorie Squires, who has been heard here before and whose fine contralto voice is always a welcome addition. She sang with fervor the arias, "O Don Fatale," from Verdi's "Don Carlos," and "Adieu, Forets," from Tchaikovsky's "Jeanne d'Arc." She received much applause and responded with an encore.

During the intermission the members of the Junior Chamber of Commerce presented Eugene Ysaye with a fine English pipe. This organization has been active in making these concerts more successful by disposing of a number of seats. Mr. Ysaye was much pleased and stated that he appreciated the work that has been done by the members, and that the pipe would be a welcome addition to his collection.

NOTES.

Pier Adolfo Tirindelli, director of the violin department of the Cincinnati Conservatory of Music, a native of Italy, has made application for admission to citizenship in this country. He has filed his papers here in the United States District Court. He came to the United States more than twenty-five years ago, and has been a resident of Cincinnati since 1896.

The Norwood Musical Club gave a special program, November 22, at Carnegie Library Hall. The program was attractive, and Norma Steubbing, who was a delegate to the convention of the Ohio Federation of Women's Clubs, at Cincinnati, read a report of the meeting.

The extension work of the Cincinnati Conservatory of Music was marked by several events in the past week: Lucy Landen, violin, and Leah Morris, pianist, gave a concert in the room of the Community Service. Wednesday, Katherine Reece, soprano; Margaret Bolen, violinist; Martha Rainey, reader; Minnie Leah Nobles and Doris Rothschild, pianists, gave a benefit recital for the Mothers' Club of the Pleasant Ridge Public Schools. Thursday afternoon, Marjorie Hogg, violinist, and Katherine Reece, soprano, gave a concert at the Bodmann Widows' Home. A program was given at the University of Cincinnati Woman's Building, Thursday afternoon.

A recital was given at the Odeon on November 17 by the Eta Chapter of the Sinfonia at the College of Music. One feature of the event was the playing of the college trio, including Fred Lewing, violin; Walter Devaux, piano, and E. Johanning, cello. George Rambo read a paper on the "Value of Music in the Public Schools."

Mathias J. Kuhn, who was a member of the Cincinnati Symphony Orchestra last season, has become a member of Sousa's Band, having joined the organization at Canton, Ohio, some days ago.

Eva Wynne, who was formerly a student at the Cincinnati Conservatory of Music, made a successful appearance as a concert pianist at Dubuque, Ia., recently. Her work was praised by the music critics.

The Woman's Club music department has organized a junior music club, which will soon make its appearance as a musical factor in the city. The object of the club is to disseminate a love for music among children, and plans are being perfected to make it an organization of much importance. The club will have its own officers.

The class of 1922 of the Schuster-Martin School gave a recital at the Little Playhouse, November 19. The program was made up of scenes and readings from Shakespearean plays.

P. A. Bowlen, Cincinnati violinist, has accepted an engagement to lead the orchestra which has been sent to tour a portion of the country with one of the screen productions of "The Four Horsemen of the Apocalypse."

The Monday Musical Club held a meeting at the residence of Mrs. Burton Wingate recently, when a program of barbaric and Oriental numbers was given.

The Covington Women's Club gave a very delightful musical program a few days ago.

The Norwood Musical Club gave a musical program, November 15. The same club held a Thanksgiving vesper service November 22 at the Norwood Baptist Church. On this occasion Leonie Frank lectured on the "Music of the Puritans."

Kathryn Pauley, piano pupil of Leo Stoffregen, played the "Valse Romantique," by Chaminade, at a concert given in the Lockland School auditorium, by St. John's Evangelical Church, at Reading, Ohio, November 20.

Goldie R. Taylor presented a group of her piano pupils in a recital at the Masonic Temple auditorium, Price Hall, November 17.

A Name for Elly Ney

Reviewers in all parts of the country are trying to find some phrase which will sum up Elly Ney, the pianist, who is winning unbounded enthusiasm wherever she appears. In New York, where Mme. Ney is scheduled for eight concerts—an unusual record for a newcomer, by the way—she has been hailed by various writers as "a Lady Liszt," "the female Grainger," "the female Paderewski," and one critic has said that "she would make one think of Carreño, but there is even greater power."

A Boston reviewer finds that she plays like De Pachmann. Detroit reviewers suggest that she has "an art as passionately personal as Kreisler's" and that her personality "reminds you of Schumann-Heink." An Atlanta newspaper woman looked to Shakespeare for an answer and could not decide whether Mme. Ney on the platform was more reminiscent of Cordelia or Lady Macbeth!

The many-sided Elly Ney seems to elude the coiners of tinkling titles. Perhaps this quality bears out the comment of the New York critic who said that "it is her versatility that makes Elly Ney the greatest woman pianist of modern times."

Eight Recalls for Mina Dolores

Mina Dolores, the soprano of Philadelphia, was one of the soloists at the recent Mail Music Club concert held at the Morris High School in the Bronx, New York, and delighted an audience of considerably over one thousand. In reviewing the concert one of the dailies stated that Mina Dolores is one of Philadelphia's favorite daughters and that she has a glorious soprano voice, full and resonant. There were two encores and eight recalls for Miss Dolores on this occasion.

Byrd Engaged as Orchestra Soloist

Announcement has been made that Winifred Byrd, the pianist, who has been appearing most successfully on her concert tour of the Northwest, is to appear as soloist with the Reading Symphony Society in that city on February 26.

Tarasova to Present Russian Novelties

Nina Tarasova, interpreter of Russian folk songs and ballads, will give her first song recital of the season on Tuesday evening, December 20, in the Town Hall. For the first time Mme. Tarasova will deviate from her customary programs and will present a group of classic songs by Purcell, Liszt and Rubinstein. Her Russian numbers will incorporate a number of songs never before heard in America. These were gleaned last summer while she was sojourning in Europe.

Minna Kaufmann Sings in Bordentown

Minna Kaufmann was well received when she sang at the Military Academy at Bordentown, N. J., November 18. The soprano was accompanied and assisted at this concert by Ruth Emerson.

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OPINIONS OF THE PRESS

Echoes from Ethel Frank's English Triumphs

The brilliant successes won by Ethel Frank, the American soprano, in London last season as soloist with the symphony orchestras of Sir Henry Wood and Alfred Coates, and with the London Chamber Concert Society, led to engagements all over England for this fall. Opening her present tour of the provinces as soloist with the Liverpool Philharmonic Orchestra on October 11, Miss Frank duplicated her London success, and it is a splendid commentary on the art of this young American singer that many of her appearances during this autumn have been followed by re-engagements in the same cities for the spring season.

Indicative of the warm appreciation that the English press and public have for this artist are the reviews which have followed her singing everywhere. Thus, the critic of the Liverpool Courier wrote, after hearing her with the Liverpool Philharmonic Orchestra:

Ethel Frank, an American singer, has a singularly finished and cultured style of vocalism which one would have liked to have heard in music different to some of the items, notably the Ravel songs, which she chose. In idea and imaginativeness these two songs are very clever, but they scarcely give a singer like Miss Frank the full opportunity for her abilities, which combine good art with technique. This art was finely illustrated in the "Oriental Chant" of Moussorgsky, to which Mr. Collier played a harp accompaniment beautifully. Miss Frank was warmly received and responded to an encore.

Following her appearance in Bournemouth, the famous English coast resort, the reviewer for the Bournemouth Directory wrote:

Ethel Frank, described as an American soprano, made a first appearance at the Winter Gardens on Saturday afternoon last. The songs were all sung to orchestral accompaniments, an important factor in the calculated effects in at least the first four songs. In the song by Debussy, and the two by Ravel, the modern French school was fairly represented, and in a manner which demonstrated that the voice part is a secondary affair as compared with the instrumentation. The inference that may be drawn is that the human voice needs accessories in order to make it an effective medium for adequate expression. This point of view being granted, the glockenspiel, celeste, cymbals, and the rest, follow as a matter of course. Ethel Frank sang very charmingly. She is the possessor of a well-trained voice and her singing was, both in the matter of style and diction, something really pleasant to hear. Probably Purcell, in some quarters, is now regarded as a "back number," but Ethel Frank in her finished singing of "I Attempt from Love's Sickness to Fly," proved there is still life and vitality in the old

soprano. It is not often in these days that Mozart is drawn upon by vocalists, and Ethel Frank's revival of the aria, "Gli Angeli d'Inferno," from the "Magic Flute," was more than welcome. It was in her second group—"En Drom" (Grieg), "An Old Song Ended" (Cyril Scott) and "Shepherd Thy Demeanor Vary" (Brown)—that one was able to appreciate more fully her gifts, and they are many and varied. Her voice is of medium strength, beautiful and mellow in quality. She possesses, too, that priceless gift, the power to make her efforts convincing to an audience. One would like to hear her again in a more extended group.

A report of similar tenor appeared in the Yorkshire Observer:

Ethel Frank created a splendid first impression. As a matter of fact, it was her first appearance in the North of England, and she enjoyed the warm appreciation so generously shown. Though coloratura artist of outstanding skill, she changed her mind about giving, as a first contribution, the "Gli Angeli d'Inferno" from Mozart's "Magic Flute," supplying instead a polished rendering of "O, gioia la nube leggera" (Wolf-Ferrari). Later she bracketed "En Drom" (Grieg), "An Old Song Ended" (Scott), and "Shepherd, Thy Demeanor Vary" (Brown). Grieg's "Dream" she sang in Norwegian. In Scott's song she was unusually successful in her expression of the sentiments, but triumph was Brown's Shepherd song. Responding to the clamour for more, she gave a version of "Robin Adair," which was well worth hearing because she had stamped her individuality upon it.

Van Emden Delights Syracuse

The appended notice tells of Harriet Van Emden's success in Syracuse, N. Y., on October 22:

The Salon Musicale, Mrs. Charles Edward Crouse president, opened the season of 1921-22 last night, presenting Harriet Van Emden, a young lyric soprano from New York, at the home of Mr. and Mrs. Daniel Murray Edwards, on James street hill. There was a large and representative audience constituting the membership of the salon and a number of invited friends. Mrs. Crouse presented Miss Van Emden to the audience, which filled the music room, library, conservatory and reception hall. Mrs. J. Leslie Kincaid was at the piano, and provided an accompaniment of marked distinction. . . . There were works by French, English, Russian and Italian masters. Practically the same program will be given in New York with the possible addition of two or three German songs. Miss Van Emden did three arias—"Jewel Song" from "Faust," and selection from "La Traviata" and "The Magic Flute." In the "Jewel Song" Miss Van Emden did exquisite work. There was a purity and sweetness in her voice that goes with youth, combined with a natural quality and careful preparation. Her top notes were clear as a bell and at all times, whether singing an operatic aria or a song by an English or French composer, she was at perfect ease, and revealed a quality of tone that was ravishing in its purity. Along with her splendid voice and fine intelligence, Miss Van Emden has a winning personality and graciously responded to a number of encores. The first of her group of English songs, "My Heart is a Lute," revealed her superb diction, and this entire group was greatly enjoyed. Syracuse was fortunate in hearing Miss Van Emden before her New York debut. She came here from Stockbridge in the Berkshires where she sang for a private company at a fashionable summer home.—Post-Standard, October 23, 1921.

Adelina Patti Noar in "Tannhauser"

When the Philadelphia Operatic Society presented "Tannhauser" at the Academy of Music in Philadelphia on the evening of November 3 Adelina Patti Noar essayed the role of Venus. The opera was sung in English, and much enthusiasm was displayed on the part of the audience. That Miss Noar acquitted herself to the entire satisfaction of the critics was proven in the splendid notices which she received, a few of which are reproduced herewith:

Adelina Patti Noar won general approval for purity of voice and clear enunciation in the role of Venus.—Philadelphia Public Ledger.

In the part of Venus Adelina Patti Noar sang with much assurance and in fine vocal effect.—Evening Ledger.

Adelina Patti Noar, who did the role of Venus, was much admired.—Record.

Adelina Patti Noar, a brunette Venus of attractive presence, also sang her brief part well, in a soprano of no little beauty.—Bulletin.

Adelina Patti Noar had the role of Venus, and made it outstanding despite its brevity.—North America.

Hutcheson Plays with Detroit Orchestra

An all round success was the result of Ernest Hutcheson's recent appearance with the Detroit Symphony Orchestra in its home city when he played the Mendelssohn G minor concerto. The audience recalled him six times, and Mr. Gabrilowitsch and his men joined in the long applause. Nor was the press less enthusiastic, as the following excerpts from the papers show:

Mr. Hutcheson has perfect control of his art. He plays with admirable spirit, power and feeling.—Free Press.

Gave a truly fascinating performance.—The Saturday Night.

Endowed the concerto with a rippling fire that implanted the desire to hear it done again soon by Mr. Hutcheson.—Journal.

Casini Triumphant in Recitals with Alda

Gutia Casini, cellist, has been touring for the second season with Mme. Alda, and although, of course, engaged as an assisting artist, has received encomiums of praise everywhere he has played. The last concert of this season was given at Burlington, Vt., under the Dow management, and the ovations given to the young cellist were quite extraordinary. The Burlington press commented on Mr. Casini's art as follows:

Gutia Casini, cellist with fingers of a master, wove touch and tone in delightful renderings. His "Gipsy Songs" were marvels of artistic finish, and his "Madrigal" and the "Ave Maria" were wonderful products of his art.—Burlington Daily News, November 12, 1921.

Gutia Casini, cellist of interesting mettle, possesses a generous fund of artistic requirements. Technical facility, sensitiveness of touch and tone, vigor or delicacy at need, youthful fire and temperamental abandon characterized his playing of the Popper "Tarentelle" and his transcription for cello of the Sarasate "Gipsy Songs." They were marvels of brilliancy and were tumultuously applauded. He was equally pleasing in the music of the style of the "Madrigal" and the "Ave Maria," which he played with fine serenity and tonal beauty.—Burlington Free Press, November 12, 1921.

Joseph Schwarz Pleases Cleveland Critics

Joseph Schwarz, Russian baritone of the Chicago Opera Association, recently appeared in a recital in Cleveland, when the critics spoke of his singing as follows:

He sang beautifully, particularly that unforgettable group of Schubert, and, added to his splendid voice, he had interpretative



ETHEL FRANK
 American Soprano

master's music. Further came songs in contrasted style by Monro and Carey. If the last song, "A Pastoral," is by Henry Carey, it is not only a relic of the past which possesses its own interest, but it also afforded Miss Frank an opportunity which she certainly seized for the display of her gifts of vocalization in a more florid style than was possible in any of the preceding songs.

The critic of the Bradford Daily Telegraph, after her first appearance in Bradford, wrote:

Ethel Frank, who was making her first appearance in the North, proved that all the good things said about her in London and America are by no means without justification. She infused the dramatic note into a song from the Wolf-Ferrari opera, "The Secret of Susanne," her first item, and a Grieg song later. Cyril Scott's "An Old Song Ended" was sung with much delicacy.

Reporting the same concert, the Bradford Daily Argus stated:

Among the latter was numbered Ethel Frank, who travelled North to delight Bradfordians as she has been delighting Londoners of late. Her voice is distinguished by engaging purity; it is light, flexible, sparkling rather than rich, and possessed of great carrying power. Such a combination is fascinating in itself, but Miss Frank showed another endowment of equal importance—considerable interpretative ability. Her art was notably exemplified in some of the slighter pieces—"An Old Song Ended," by Cyril Scott, for instance, to whose rendering was brought a wonderful note of naïveté. Grieg's "Dream" song (given in Norwegian) and "Shepherd, Thy Demeanor Vary" (Brown) were sung with skill and proper feeling, while an intricate excerpt from Wolf-Ferrari's "Secret of Susanne" received brilliant though careful treatment.

Thus commented the Manchester Guardian:

Ethel Frank appeared for the first time and gave a good deal of modern French music with great skill. Especially fine was her treatment of the oriental florid style in the pieces of Erlanger, and an oriental chant of Moussorgsky, in which she was accompanied on the harp by Mr. Collier.

To the critic of the Northern Echo:

Miss Frank's talent is best displayed in lieder singing. Grieg's "En Drom," sung in Norse, was charming, and her powers of phrasing finely came out equally well in Cyril Scott's "An Old Song Ended." An old English song, "Shepherd, Thy Demeanor Vary," proved her the possessor of considerable humor. The audience fully appreciated all this set and she had to respond to a double encore.

Said the Northeastern Gazette:

The occasion was one of supreme interest, the program being sustained by artists of no less calibre than Ethel Frank, the American

values that were superlatively fine. He has a dignified, quiet and unobtrusive manner on the concert platform, suggesting tragic moods and depths in songs that usually require operatic garniture in full accomplishment. He is a consummate artist and Cleveland will enjoy becoming better acquainted with him.—Cleveland News, October 28, 1921.

Mr. Schwarz is a singer of distinction, endowed with a voice of great power and resonance, and of warm, expressive quality. His first number, a Handel air unfamiliar to us, established him at once in the favor of his audience. Here was breadth and artistic finish too, united with a singularly attractive tone. A great salvo of applause followed this number, and after the succeeding one, a Verdi aria, the audience made up its mind that a new light had risen on the musical horizon, and accorded Mr. Schwarz what may fairly be called an ovation. Mr. Schwarz has splendid qualities, and we believe that great success awaits him in this country.—Cleveland Plain Dealer, October 28, 1921.

Heralded as Vienna's premier operatic baritone, he fully realized the distinguishing title. His voice is one of rich and sympathetic quality, and his use of it the refinement of artistic expression and interpretation. We have heard no singer of the sterner sex whose command of tonal coloring was so absolute and perfectly differentiated. His mezzo voice was of almost gossamer delicacy, and while his dramatic climaxes were telling, the vocal utterance was always within the bounds of agreeable tone. His Handel and Verdi excerpts, particularly the latter, furnished a vehicle for operatic intensity and dramatic fervor with the usual concomitant—an explosive phrase ending. For concert purposes his Schubert songs were the most satisfying. In them he discarded operatic formulas and gave song interpretation of the most consummate finish and beauty of diversified tonal expression. I have heard the "Am Meer" done many times, but never so splendidly colored with mood expression and refined nuances of tone. That super-artistry captured the delighted auditors and needs no recording—it happened.—The Cleveland Press, October 28, 1921.

Dai Buell Lauded at New York Recital

The following are the unexpurgated press reviews of Dai Buell's recent success in New York:

In Town Hall, a few hundred yards to the west, another feminine pianist was entertaining an audience with Chopin when the writer entered. After playing one of the waltzes brilliantly she struck a Casella chord at the end. Slightly vexed she played the last page again and substituted the Chopin chord, to the delight and amusement of



DAI BUELL
Pianist

the audience. Dai Buell is not in the habit of playing uncalled-for futuristic chords. Her technic is accurate and easy. She gave a splendid exhibition of it in a piece by Stojowski, a Cravienne, with variations, which the audience applauded so furiously that she left the piano and walked to the middle of the stage to make her bows—a new thing under the sun. The audience enjoyed a lively, well made scherzetto, by a former pupil of Edward MacDowell, Lewis M. Isaacs, who has heretofore proved that music and the practice of law are not antagonistic. Another outburst of enthusiasm came when Miss Buell played a Grieg piece as an encore.—Henry T. Finck, New York Evening Post.

Dai Buell, a pianist who combines skill with intelligence, gave her annual Recital in Town Hall yesterday afternoon. The classical period was represented by Mozart's C minor fantasia, romantic and modern compositions by Schumann, Chopin, Stojowski, Isaacs, Ravel and Saint-Saëns, comprising the other portion of the printed program. Miss Buell's work on the keyboard was accurate and eloquent. Her use of the pedals, "the breath of the piano" was well advised.—Max Smith, New York American.

Over at Town Hall, Dai Buell gave a piano matinee, with a leaning toward fantasies, opening with Mozart's C minor, then Schu-

mann's. Severe tests, which Miss Buell attacked with good technic and a command of shading. A novelty was Reinecke's arrangement of the larghetto from the Chopin concerto.—Katherine Spaeth, The Evening Mail.

Dai Buell is a young American pianist who manages to light up her playing with a sturdy and steady illumination of a genuine temperament for the thing, and this distinguishes her from so many other Americans, particularly the men among them. Anyone can spend a very pleasant enjoyable afternoon, especially a rainy one, listening to her, as a number of enthusiasts did yesterday at Town Hall. She found the characteristic yet robust charm and the inner expressive beauty that lie in Mozart's C minor fantasia, while the Schumann fantasia presented its musical picture most definitely; frequently it glowed with its proper lights and glimmered with its Schumannesque shadows.—New York Evening Journal.

Dai Buell played her Annual Recital yesterday afternoon in Town Hall. As a rule, Miss Buell searches for unusual programs, but this time she pursued traditional paths, beginning with fantasies of Mozart and Schumann and continuing through groups of Chopin and of the contemporaries that were well high stereotyped. Miss Buell played commandingly, artistically and sincerely. Her technic was smoother than of other years, her tonal range wider and intenser. She uses her pedals discreetly, relying rather on a sensitive touch for her effects. One of the few pianists whose growth is steady and in the right direction.—William B. Murray, Brooklyn Daily Eagle.

Miss Buell showed agreeably in this recital her growth as an artist.—New York Globe.

Praise for John Matthews

The Philadelphia Evening Bulletin had the following to say after John Matthews, tenor, appeared recently in recital in Philadelphia:

At a recital he gave in the foyer of the Academy of Music last evening, John Matthews, a young tenor of this city, who is credited with several successful appearances abroad, was heard by a small but justly appreciative audience. Mr. Matthews, while somewhat handicapped by a cold, disclosed the excellent qualities of a sympathetic voice, which seems to be adapted to both lyric and dramatic expression. He gave a wide range of songs, of special interest being Tchaikowsky's "At the Ball" and the charming "O Thou Billowy Harvest Field," of Rachmaninoff, and made a good impression in several arias, including "Una Furtiva Lagrima," from Donizetti's "L'Elisir d'Amore" and "Salve Dimora," from "Faust," both well sung with a good understanding of operatic interpretation. The accompanist for Mr. Matthews was Mme. Fabri, and an assisting soloist was Cecelia Bonawitz, a talented young violinist, who played the Vieuxtemps concerto No. 4 in D minor, and two groups of shorter compositions.

Critic Calls Hutcheson Great Artist

When Ernest Hutcheson appeared as soloist with the Philadelphia Orchestra in Baltimore, December 8, playing the Tchaikowsky B flat minor concerto, he created a profound impression, according to the comments of the press the following day. The gist of the criticisms is found in what the writer on the Sun had to say of the performance. Among much else equally commendatory, this critic wrote:

Hutcheson is a great artist and there is a peculiar satisfaction in hearing him. He has such a reserve of musicianship and plays with such insight and understanding that you forget such things as tone and digital dexterity. Yet his playing has sensuous appeal even though the emphasis in his art is not laid on this. His performance of the Tchaikowsky concerto was memorable.

Boswell Soloist with Mendelssohn Choir

Alfred Boswell was featured as soloist at the November 21 concert given by the Mendelssohn Choir of Pittsburgh, and according to one of the dailies of that city he played a

group of five piano numbers in a masterly manner. This is what Harvey B. Gaul had to say in the Pittsburgh Post in reviewing Mr. Boswell's part in the performance:

Mr. Boswell offered a wide catalog. He gave a superb reading of the Bach C minor fugue (arranged by his teacher Blanchet). The theme was cleanly delineated, and the whole wrought with diapason firmness. The Schubert "Impromptu" was well rolled. Of the group, the most compelling was the Chabrier "Bouree Fantastique." Here Mr. Boswell evinced a fine mastery of repetitive staccati. The work was clean, sharp and most interesting.

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Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.
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LATER CINCINNATI NEWS

MORINI SCORES WITH ORCHESTRA.

Cincinnati, Ohio, November 30, 1921.—The fourth concert given by the Cincinnati Symphony Orchestra, under the direction of Eugene Ysaye, at the Emery Auditorium, November 25, was a notable event. Aside from the program proper, which was marked by the introduction of two numbers that had never been heard at these concerts before, there was the presentation of a young soloist who has won fame that entitles her to a place of first rank among musicians.

The opening number was a fine rendition of Brahms' overture, "Academic." This was followed by the symphony, "In Summer," by Joachim Raff, which was heard for the first time here. The work was given a notable reading and the passages in the second movement, the "Hunt of the Elves," as depicted by the solo for cello and viola, were remarkably beautiful. It was played in a manner that won merited applause.

The advent of the young soloist, Erika Morini, who played the Vieuxtemps concerto No. 1, in E major, which was heard for the first time here, at once aroused merited praise for her remarkable genius. The applause was vociferous and there was an appreciation of her work that was an indication of just how much the audience enjoyed it. The program was brought to a close with the "March Joyous" of Chabrier.

The second young people's concert was given November 29 in Emery Auditorium. These concerts are making a real contribution to the musical education of the children of the city. The concerts are given with Modeste Alloo conducting the orchestra and Thomas James Kelly, of the artist faculty of the Cincinnati Conservatory of Music, who interprets the music for the young people. Mr. Kelly believes that it is not necessary to play down to children, that they will welcome the best if it is attractively presented. This second program included the "March Militaire" from Schubert, the "Sylvia" music by Delibes, Schumann's "Traumerei," the "Rustic Wedding" symphony by Goldmark, and closed with the overture to the "Flying Dutchman," by Wagner.

COLLEGE OF MUSIC CHAMBER MUSIC SERIES.

The first of the series of five chamber music concerts given by the College of Music took place November 23 in the Odeon. The concert was given by the college string quartet, consisting of Emil Heermann, William Morgan Knox, Carl Wunderle and Walter Heermann. They were assisted by David Epstein and Leonard Watson in the performance of the G major sextet of Brahms, which was the opening number of the program. This was the first time that the latter was given in Cincinnati. Two movements from Cyril Scott's new quartet were also given their first hearing in this country. The concert closed with the E minor quartet of Beethoven.

NOTES.

In commemoration of St. Cecilia's Day, the music department of the Woman's Club gave a special program at the Woman's Club auditorium November 25.

The members of the Norwood Musical Club gave a Thanksgiving program November 23 at the Norwood Baptist Church, with Hazel McHenry Franklin presiding. Leonie Frank gave a talk on "The Music of the Puritans."

Mary Towsley Pfau, mezzo soprano, a pupil of Thomas James Kelly, gave a delightful song recital at the Cincinnati Conservatory of Music recently, assisted by Elizabeth Cook, pianist, pupil of Jean Ward.

A concert was given November 23 at the Main Telephone Building by the Bell Telephone Band, under the direction of Dr. Carlos Ferrer.

The choir of Trinity M. E. Church, under the direction of Ben C. De Camp, gave a musical program on Thanksgiving evening, in the auditorium of the church. Trinity Orchestra, under the direction of George R. Myers, took part in the program.

The Northside Christian Church choir sang the cantata "Rebekah," November 27, under the direction of Lillian Arkell Rixford, organist.

The Clifton Music Club held a meeting November 25 at the home of Bertha Baur. The subject was "American Women in Music," with Sarah Langley as the speaker. A fine musical program was also rendered.

J. H. Thuman, manager of the College of Music, gave a lecture at Glendale College recently. The musical program was in charge of Hazel McHenry Franklin, who has recently assumed charge of the piano department of Glendale College.

The choir of the Church of the Advent, Walnut Hills, gave John Stainer's "The Daughter of Jairus," November 27, under the direction of Gordon Graham.

Spohr's oratorio, "The Last Judgment," was sung by the choir of the First English Lutheran Church, November 27.

The choir at St. John's Church sang Gaul's "The Holy City," November 27, under the direction of John A. Hoffmann, director of the choir. A choir of thirty voices was augmented by a quartet of strings from the Cincinnati Symphony Orchestra. Leo Paalz presided at the organ.

Irene Garner, of the piano faculty of the College of Music, gave a recital before the Marion Recital-Lecture Club, of Marion, Ohio, recently.

(Additional Cincinnati News on page 51.)

Mildred Graham Scores

A feature of the concert which took place on Tuesday evening, November 29, at Hamilton Grange Reformed Church was the song group of Mildred Graham, soprano. She sang Oley Speaks' "Morning," Arthur Penn's "When May Is Turnin' to June," and Behrends' "Bon Jour, Ma Belle" with that beauty of voice and charm of interpretation which is indelibly hers. Ethel McKay proved an efficient and sympathetic accompanist. The program also included organ selections by Lillian Jones and solos by Marie Elias, William R. Buckbee, and Edward A. Dreux, vocalists; Leonard R. Sirotae, violinist; Charlotte Elshimer, pianist, and Milton Prinz, cellist.

Rose Florence Delights San Francisco

Rose Florence, mezzo soprano, gave an interesting song recital in the Italian Room of the St. Francis Hotel, San Francisco, on December 1. With Uda Waldrop at the piano, Miss Florence sang a varied program and was well received by the audience. Regarding her singing, Redfern

Mason, in the Examiner, said in part as follows: "Miss Florence has a mezzo soprano of rather unusual beauty, and she uses it with an expressive art which amateurs will not fail to appreciate. She sang the 'Deh vieni, non tardar,' from 'Figaro,' and the familiar but never-to-be-hackneyed 'Pur dicesti' with a real sense of their formal beauty and, between them, Schumann's 'Ich Grolle nicht,' a song which not one singer out of ten makes to sound real. It was good as tone-work, capital as interpretation. . . . It is in her French songs that Miss Florence shows most mastery of her art. Songs as full of atmosphere as Chausson's 'Le Temps des Lilas' and Duparc's 'Invitation au Voyage' were given their just significance. It was an enjoyable recital." On December 12, Miss Florence was scheduled to sing in Pasadena, under the management of L. E. Behymer. She was to have been assisted by her brother, Reginald Bland, violinist.

Why Rosina Lhevinne Is Not a Solo Pianist

During the present season Rosina Lhevinne will be heard in a number of joint recitals with her famous husband, Josef Lhevinne, her appearances on these programs being confined to ensemble numbers. Although urged by the managers of these concerts to give some solo numbers Mme. Lhevinne has steadfastly refused. When asked to give a specific reason for her refusal, she said:

"I do not believe in having two solo pianists in one family if both pursue a public career. It is neither logical from a professional standpoint, nor conducive to tranquillity in private life."

"Yes, I originally intended to be a concert pianist," acknowledged Mme. Lhevinne when asked about her early ambitions. "I began my studies at the Moscow Conservatory when I was but nine years old, having studied



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ROSINA LHEVINNE,

Pianist, who is appearing in joint recital with her famous husband, Josef Lhevinne.

since I was six. Mr. Lhevinne was also studying at the Conservatory and we were both pupils of Safonoff. That is a very romantic story about my having been my husband's pupil when I was a child and he a youth, but, like many romances, it is not founded on fact.

"It was in 1892 that Mr. Lhevinne won the gold medal at the Conservatory and six years later it was conferred on me, this being the first time it had ever been given to a woman. That same year Nikisch visited Russia and I was selected as piano soloist when he conducted the Moscow Symphony Orchestra. I played the Henselt concerto. Nikisch and Safonoff and many others prophesied a brilliant career for me, but they did not take into consideration the fact that I was in love. Eight days after my graduation from the Conservatory, I was married."

"While I have not pursued an individual career, I have always kept up my work. Mr. Lhevinne and I have played together all over Europe and in England, but I have always insisted and still insist on appearing only once or twice on the program rather than that we should give an entire program together. One should not ask of a great soloist that he become an ensemble player."

"Whatever ensemble playing we do is accomplished with little effort, for, having studied under the same master, and having been associated since our youth, our ideas of interpretation and of such technical matters as phrasing, nuance and tempo are identical."

Were Mr. and Mrs. Lhevinne to accept all the requests for their joint appearance that come to their manager, Loudon Charlton, they would be heard all over the country. As it is, they are appearing during the first two weeks of December in St. Louis, Fort Worth, Austin, San Antonio, and Independence, while Mr. Lhevinne's individual recital engagements will keep him on tour almost constantly until spring.

Clarke and Sipe at Scudder School

Elizabeth Sherman Clarke, formerly of the Metropolitan Opera Company, and a pupil of Jean de Reszke, recently gave a talk at the Scudder School in New York, choosing "Diction" as her subject. Helena Sipe, a pupil of Stojowski, was heard on this occasion in Chopin and Liszt numbers.

Mellish Engaged for Reading

The Reading Symphony Society has just engaged Mary Mellish, soprano, of the Metropolitan Opera Company, as soloist for its concert on March 26 next.

ACROSS THE COUNTRY

(Continued from page 37)

groups, and played "Mood Picture, No. 2," which was heard last season by the San Antonio Symphony Orchestra. Julien Paul Blitz, conductor. Mr. Steinfeldt is dean of piano teachers here, is a pianist of note, and is director of the San Antonio College of Music. Mrs. Simpson is also a prominent musician, holding several church positions, and deeply interested in musical club work.

Harold Morris, pianist, was presented in recital, November 17, by the San Antonio Musical Club. Mr. Morris formerly lived in San Antonio, and the city was indeed glad to welcome one of its former residents. His playing was characterized by a strong, sturdy, clear tone, fine phrasing, and full command of pianissimos and fortissimos. The first half of his program consisted of numbers by Bach, Gluck-Brahms, Schumann and Chopin, while the latter half comprised numbers by Leo Sowerby, Debussy, David Guion, Charles T. Griffes, and Mr. Morris' own sonata, op. 2. The program closed with "La Campanella" by Liszt, brilliantly given both regarding tone and technique. Recalls and encores were in order after each group, so insistent was the applause. The day preceding the concert, an informal luncheon was given for Mr. Morris, at which time the speakers were men who had known him in his youth, and those who had gone to school with him.

The San Antonio College of Music and the Chaminade Choral Society presented Arrigo Serato, Italian violinist, in recital, November 18. He is an artist in the truest sense of the word. His tone was rich and sweet, with a certain broadness; technical difficulties were nothing to him. Recalls were in order after each group, and several encores were given. John M. Steinfeldt was at the piano. The Chaminade Choral Society, Julien Paul Blitz, director, opened the program with "In the Country," a Belgian folk song, arranged by Deems Taylor. The ensemble was excellent, a charming bell effect being brought out by the alto section. The sustained pianissimos were excellent, and the whole number showed the careful training of the director. Mrs. Julien Paul Blitz was the able accompanist.

Alice Simpson, mezzo soprano, accompanied by Mrs. J. W. Hoyt, sang "A Pirate Dream" (Herter), and "Sorter Miss You" (Clay Smith), at the close of the program, given by the youthful members of the B Major and B Minor Musical Club. The meeting was held November 19.

The vested choir of St. Mark's Episcopal Church, Oscar J. Fox organist and choir master, presented Maunder's "Song of Thanksgiving" for the annual harvest festival service, November 20. Mrs. Asa North Duncan, soprano, appeared in San Antonio for the first time. Other soloists were Madeline Sanders and Irene H. Bourquin, contraltos; Eric Harker, tenor, and Frank Welter, baritone.

Edna Grobe Mason, soprano, and Gisela Bauer, mezzo-soprano, appeared in recital, November 22, assisted by Erna Wollschlager, violinist, and Alice Shapiro, pianist. The accompanists were Mrs. Eugene Staffel and Alice Shapiro. Miss Mason has a voice of good range, and volume with an excellent command of pianissimo. Her numbers were by Del Riego, Kathleen Blair Clarke, Pearl Curran, Nevin, Massenet, Anna Case, Brahms, and an aria from "Aida." Miss Bauer has a quality of velvety smoothness, characterized by evenness of registers and good interpretation. Her numbers were by Denza A. Rotoli, Tchaikovsky, Reynaldo Hahn, G. Taylor, E. Hildach and Rubinstein, and an aria from "La Boheme." A number of interest was a duet from "Aida." Miss Shapiro played three numbers by Chopin with clean cut technique and good style, also giving good support as accompanist for Miss Mason. Miss Wollschlager played with splendid intonation and good technique numbers by Raff, Drdla, and Carl Bohm. Mrs. Staffel accompanied both Miss Bauer and Miss Wollschlager.

Rudolph Reuter, pianist, was presented in recital, November 23, by the San Antonio Music Teachers' Association, Roy Repass, president. One artist is presented each season and with part of the proceeds the association becomes a guarantor of the San Antonio Symphony Orchestra. Mr. Reuter is a pianist of fine ability; his tone is big and poetic. There was a lack of mannerism, each note being clear and defined and his left hand octave work was amazing. His program was unusual. He was recalled after each group but only granted an encore at the close. The encore was Busoni's "Christmas Eve." His coming will long be remembered and it is to be hoped an opportunity will be given to hear him again. He was the recipient of many social attentions, as he spent Thanksgiving Day in the city as the guest of Mr. and Mrs. J. W. Hoyt.

The music department of the Woman's Club presented a program at the regular meeting, November 23, in charge of Mrs. Henry Drought. Those who participated were Edna M. Weiss, soprano; Lucas Cerna, violinist, and Gladys Morrison, soprano. The accompanist was Bessie Bell Andrews.

Spartanburg, S. C., December 6, 1921.—Alberto Salvi, harpist, and Arturo Bonucci, cellist, were the artists who entertained at the first concert of the Winter course given under the auspices of the Women's Music Club and Converse College, November 28. The concert was well attended, and, judging from the applause, everybody seemed well pleased with the efforts of the artists. Bonucci played here at the festival in the Spring and won many friends who were glad to have the pleasure of hearing him again.

The Silver Hill Jubilee Singers, a local organization of negro singers, furnished the musical program at the Rex Theater, Sunday, singing negro spirituals. The conductor, Dr. H. C. Hardy, is a prominent physician of his race and a singer of considerable note.

Tallahassee, Fla., November 26, 1921.—Ella Scobie Opperman, dean of the School of Music of Florida State College, announces a series of faculty recitals which opened November 21 with a program given by Gertrude Isidor, violinist, and Gladys Comforter, pianist. Miss Isidor is entering upon her fifth year as a member of the faculty and always attracts large and enthusiastic audiences. Miss Comforter proved herself a well equipped pianist. Miss Opperman, who has had charge of the School of Music for the past two years, now has enrolled eleven in her faculty and the recitals offered prove the fine caliber of work in the department.

Beulah Rosine, cellist, and sister-in-law of Hans Hess, as well as a member of the faculty of the School of Music,

appeared successfully as soloist at the opening of the convention of the State Federation of Women's Clubs in Gainesville, Fla. She also played at the University of Florida at Gainesville before nearly 1,000 students.

Tampa, Fla., November 23, 1921.—"Music Written Commemorating Great Characters and Historical Events" was the subject of the program for the Friday Morning Musicale, November 11. This program was in charge of Mabel M. Snavely and was a musical treat throughout. In recognition of Armistice Day the "Marseillaise" was sung as a quartet for the opening number, and the "Star Spangled Banner" closed the program. Handel's "Largo" was sung as a chorus, Mrs. J. P. Shaddick directing. The ensemble numbers were all accompanied by the Friday Morning Musical orchestra, Hulda Kreher directing. One of the special features of this program was the "Fatal Pietro," from "Aida," sung by Marion McKay and W. H. Deuber. Mr. Deuber was a guest of the club and his beautiful tenor voice is always an attraction on any program. The overture to "William Tell," played on two pianos by eight hands, was particularly remarked. Edna Barritt, a young musician, read the score at sight, taking the place of one of the quartet who through a serious accident the previous night was unable to play.

The three "B's"—Bach, Beethoven and Brahms—constituted the program of the student department of the Musical, November 12, which was creditably presented under the direction of Hulda Kreher.

The studios of the Virgil School of Music were taxed to their full capacity November 12, when the pupils, under direction of Mabel M. Snavely, gave an excellent program of technical and musical numbers.

The Dawson School of Musical Art gave a program, November 15. The school orchestra was a new feature and very much appreciated. Under the auspices of the League of Clubs, Margaret Streeter, representing the educational department of the Victor Talking Machine Company, gave an address on "Appreciation of Music."

The First Baptist Church was filled to its capacity November 21, when Homer Moore gave a song recital in which he was assisted by Katherine Hodnett, soprano; Coe Glade, contralto; Helen Ray, pianist, and Adam Widenaur, tenor. The quartet work was a special feature and was particularly enjoyed. Miss Glade has a rich contralto voice of lovely quality which showed to particular advantage in a number from "Faust." Mr. Moore gave a very fine interpretation of "The Ballad of the World," from "Mephistopheles," by Boito.

The "Jubilee," cantata, by Weber, sung at the First Methodist Church under Mrs. Harold Lenfesty's direction, was a creditable performance and well received. The leading parts were taken by Mrs. W. D. Bailey, Mrs. Frank Hoffman, Adam Widenaur and E. G. Lamberton.

Nella Wells Durand and Charles Bartlett gave a program at the Odd Fellows' Hall that was very delightful.

Troy, N. Y., November 23, 1921.—The Troy Vocal Society opened its fall season November 16 with a concert at Music Hall under the splendid conductorship of William L. Glover. This organization has been in existence forty-seven years and now includes an excellent body of male voices. "The Song for Marching Men" is a vigorous composition and in opening the program was given an excellent interpretation. Of the selections in the lighter vein, compositions by Oley Speaks, in a special arrangement, stood out conspicuously. The closing selection, "Lochinvar" by Hammond, proved a splendid finale. The society had for its assisting artist, Royal Dadmun, baritone, who has a voice of fine energy and quality. His program was varied, including negro melodies, an aria from "The Masked Ball," and light ballads. The society announced the following assisting artists for the remaining concerts: January 18, Helen Tas, violinist; March 9, Emma Robert, contralto; May 3, Nellie and Sara Kouns, sopranos.

Several important changes are to be made in Troy choirs on January 1, many organists and soloists changing their present positions. George Yates Myers, of New York, has been appointed organist at the First Presbyterian Church, succeeding James McLaughlin, jr., who is to devote his entire efforts to St. Joseph's Church, where he is organist and director of the boys' choir. H. Townsend Heister, former assistant organist at the First Presbyterian Church, has been engaged as organist at the First Baptist Church. Mrs. Edward H. Belcher has resigned her position as soprano soloist in the Second Presbyterian Church to become soloist at the First Church of Christ Scientist.

The Music Study Club has resumed its meetings this season, studying American composers and their works. Those who participated in the program at the November meeting were Eleanor Smart, Julia Scholdt Healy, Mrs. J. Don Welch, Anna Aston, Ella Westwood, Mrs. William T. Lawrence, Emma Lotz, Ruth Hardy, and the president, Martha Webb Geiser.

The Schubert Club, under the direction of Charles B. Weikel, has inaugurated after-rehearsal musicales at the Troy Conservatory of Music on Tuesday evenings. The musicales are attended only by members of the club. The society will hold two concerts this season.

Utica, N. Y., December 2, 1921.—The Catholic Women's Club of this city staged an "Old Song" night at the Knights of Columbus Hall last evening, with the assistance of the recently formed K. of C. Glee Club. The club annually puts on this old song festival and each year it repeats its success. Last evening's performance was no exception to the rule. George Wald directed the concert in which the Glee Club, composed of twenty-five male voices, bore a conspicuous part. The program was opened with a piano solo by Ray Conrad and well rendered soprano solos were offered by Mary Collmer, Kathleen Danchy and Mrs. W. J. O'Brien. A tenor solo by Ray Pender was warmly applauded.

(Continued on page 58)



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Musical Comedy - Drama - Motion Pictures

The past week has been a sad one for Broadway. Evidently theater patrons are waiting for the holidays to take in the current shows. Even the biggest "hits" suffered from a decided dropping off in attendance.

The important opening for the first of last week was "The Varying Shore," with Elsie Ferguson as the star in Zoe Akin's newest play at the Hudson. It is interesting, but something of a task, to keep up with the movie-like plot with its "cut backs." This is all right for the movie, but rather difficult in the theater.

Another revival has come to Broadway and to the Playhouse, the home of its earlier triumphs—"Bought and Paid For." The critics were very kind to the old favorite melodrama. It will undoubtedly have something of a run.

"HER SALARY MAN."

Two weeks ago a little comedy, by an entirely new playwright, Forrest Rutherford (from the West), landed at the Cort Theater. It is a very amusing little bit of nothing. There are moments of real comedy and a few rather clever situations that take the play out of the impossible class. Other than this there will be very little to remember it by, after a few weeks, when we will have forgotten all about ever having seen such a play. Its chances are slim for having any success here. In all justice it must be stated that this comedy is far better than some offered recently, and from the pen of some of our well known compilers at that.

Edna May Oliver, as the aunt, was really funny. The leading role was entrusted to Ruth Shepley. It would be interesting to have another play from Mr. Rutherford, for he has the possibilities of giving us one that will be well constructed and at the same time original.

"THE FAIR CIRCASSIAN"

There was an air of disappointment about the Republic Theater at the opening of "The Fair Circassian," for there are so many possibilities from the title for a real shocking play, and since it has Al. Woods' name in connection with the production, naturally it was supposed to be on the order of his other plays for this season. Gladys Unger is responsible for this poor play, and Gertrude Newell for an equally poor production. The wonder is how so stupid a play as this one could have had so many isolated clever lines that cropped up every now and then—just enough to bring forth an exclamation and make one wonder if they were original. These moments were like warts or a sore thumb.

Margaret Mower was Zora, the slave girl—the fair Circassian who was brought to London as a gift to the Prince. She was indeed fair to look upon, but never at any time very convincing. Claude King, as the Persian Ambassador, gave to his part something worth while, and, with the help of a few others in the cast, saved the production from utter worthlessness, unless some director can see a chance for a movie there. Echlin Gayer, as a member of the Foreign Office, had most of those clever lines that were so puzzling.

It is really remarkable what some producers offer to the public in the way of English nobility and society types. And when it comes to giving a picture of England's royalty they are pitiful. There seems to be a total lack for the appropriate, and in most characterizations of a royal prince it is so laughable that one marvels at their ignorance. Funnier things than this have happened, so who can tell how long it will remain?

NEW FEATURES FOR HIPPODROME.

A new scene, entitled "The Workshop of Santa Claus," will bring together on the big stage for the first time this season the one hundred members of the Fokine ballet corps, and the 108 members of the ice ballet, together with an especially selected group of sixty coryphees, which, with the principals, will bring back to the big stage at one time almost three hundred people. Mr. Dillingham has arranged this scene so that it will also introduce the special features for the children, which include Power's elephants and Mlle. Spangletti, the midjet equestrienne comedienne, together with a colossal carnival of Hippodrome clowns which will be led by Marceline, dean of the Hippodrome funmakers, and "Toots," brother of "Toto," and will include more than thirty world-famous laugh manufacturers. Another additional feature arranged for the Christmas season will be the Hippodrome Quartet, which will be heard in songs which are reminiscent of minstrelsy as well as in the songs which are the American favorites of all time.

"ALIAS JIMMY VALENTINE"

George Tyler has revived the famous old play, "Alias Jimmy Valentine," and if New York will not go to see the present version, the managers might as well give up and not try to give anything in the way of amusement.

Perhaps there was never a play that had a more complete success than this one. During the past year a poor film, as such thrillers go, was offered and even that did not spoil the revival for those of us who saw it.

The present cast could not be improved upon. Otto Kruger, as Jimmy, and Emmett Corrigan, as Doyle, give to the performance all of the thrills that one could hope for. There are so many well known names that the revival can justly be said to have an "all-star cast." There have been many changes at the Gaiety Theater since "Lightnin'" left, but there is a good chance for "Jimmy Valentine" to remain longer than any of its predecessors.

RIESENFELD MAKES INTERESTING SPEECH.

The following speech was delivered by Hugo Riesenfeld on November 9, Art Director's Day, during the celebrations that accompanied the dedication of the new building for the Art Center. This organization is made up of various societies—the Art Alliance of America, Art Directors' Club, American Institute of Graphic Art, New York Society of Craftsmen, Pictorial Photographers of America, Society of Illustrators, and The Stowaways. Part of Mr. Riesenfeld's speech is printed herewith and deals exclusively with the musical program, because after all, this plays a very big part with all directors and is a subject that is most interesting to our readers:

I have given you a bare idea, a sketchy outline of what the motion picture does, what it can do, and what I hope it will do. In one field of art it already has accomplished more than its devoted friends ever hoped for, and that field is music. It is hardly necessary for me to tell you that the existence of five hundred orchestras in motion picture houses has developed in the American public a taste for music, and a knowledge of music that is growing by leaps and bounds.

It is not so long ago that Seidl and Thomas, the two great American conductors, tried to give concerts of good music at popular prices and found an indifferent public. They were the first to try to make the great art the property and joy of all Americans—and they failed. They had no motion pictures with which to lure their audiences.

I remember when the Rialto Theater opened, we played again and again the "Poet and Peasant" overture and similar works—works of a type best fitted for the beer garden or the promenade concert. Today we can play the most difficult of Wagnerian overtures, the works of Saint-Saëns, Tchaikowsky, Dukas, and all great composers. At least ten million persons attend the performances at the five big motion picture-music houses on Broadway, during a year. They hear vocal soloists, usually young singers on their way up, instead of old singers on their way down. They see dances, not "spliffs" and kicks and acrobatics, but Greek dancing, impressionistic and toe dancing. They see stage settings made by artists.

The conclusion from all that is perfectly simple. The people learn to like music, they learn to like dancing, they learn to appreciate the beauties of good stage settings. But—and this I wish to make as clear as I can—all this would have been impossible had it not been for the motion picture. For it is the motion picture that draws the people to our houses, it is the motion picture that makes it possible for the orchestra, the singers and dancers. It is the motion picture that makes it possible for us to have the stage settings that we have. Out of every ticket that a fan buys to our houses, at least fifteen cents is devoted to music. In other words, the motion picture patrons of the city of New York, willingly and unwillingly, endow the orchestras and artists.

If I were to make a comparison between the development of music in this country, where music is made by young, and music in Europe, where it is part and parcel of the daily life of the people, I should be tempted to say that the motion picture theater is taking the place of the beer garden of Europe, except that here we have no beer. Over there the people gather in these gardens or in the public squares, buy a glass of beer for a cent or two and enjoy the music of a military band or of a first class orchestra. They come on Sunday or holiday and on every pleasant evening to enjoy the music, and unconsciously they learn it until music has become a part of their lives. So, I believe in this country, if the motion pictures continue to be the drawing power that they are now, the people will learn to love and know the music that they get with the pictures, until music with them, too, will become a part of their lives.

It has been interesting to note that as the attendance at our theaters has grown, and as more and more motion picture theaters have installed orchestras, the attendance at the symphony concerts has increased. About two years ago Walter Damrosch told me that we, with our orchestras, were training audiences for his concerts. It was a flattering and pleasing remark. Ever since that time we have tried to train our orchestras to keep pace with the musical taste of our audiences.

I have neglected—deliberately—what I consider one of the main contributions by the motion picture drama to the world of art—I mean the opportunity it offers to painters, creators of stage settings, sculptors—to almost everybody in the field of creative art. Illustrated titles, started as crude things. They now employ hundreds of skilled men. They are improving, and some day we shall wake up and find a new form of painting and sculpture in that field. Interior decorators are struggling with the problem of making the beauties of a drawing room, a bedroom, or a salon register on the screen in black and white. The best available talent has been engaged for this branch of art. They have worked and experimented and worked, until now—if you watch pictures—you will find good taste creeping into the settings used for homes—in fact, for all settings in the better class of pictures. The millions who see these things are bound to learn, bound to improve conditions in their own homes. It may be a slow process, but in time it will work out.

The motion picture has its weaknesses and its sins. It is well that we have critics who look for flaws, who spur the producer on to better and better things. But if it continues to accomplish even in the smallest measure the things it has started to do in the world of art, with all its errors and all its sins, it will have done a service not only to art and artists, but also to all mankind.

At the Motion Picture Theaters

THE STRAND.

Again an imported film has come to a local picture house, and again it has proven to be a film of superior worth. The picture has been given a new name for the American showing, "All for a Woman," and this change is about the only thing that can be criticized. The story is of the activities of Danton and Robespierre, during the French Revolution. The French seem to be the favorite source of inspiration for these German films.

Many of the large cast are familiar to movie fans. Emil Jannings was Danton, and though he has become famous over here through his splendid work in "Passion" and "Deception," this new picture shows him in an entirely new light. Proving beyond doubt that he is a splendid actor and has few equals in the films. Egbert Burnham, baritone, was the principal soloist. His number was "Gypsy Love Song," by Herbert. The voice has a good quality, but is small and lacks the sonority and vibrancy that the low voices must have to be effective.

The overture by the Strand Symphony Orchestra was "Robespierre" (Litoff), with Carl Edouarde directing. It was a very interesting reading, and the choice was most appropriate for the feature. Estelle Carey, soprano, sang "Birds on the Wing" (Nutting). McCay's comedy, "The Pet," was a scream—this is the second of these "Dreams of a Rarebit Fiend," and they are certainly good fun. The entire program at this house was fine and well worth the money.

THE RIVOLI AND RIALTO.

At both of these houses, the feature picture, "Get-Rich-Quick Wallingford," was the big attraction. From all of the press, the opinion seems to be that as a picture of the famous story it is a decided success. As for the movie fans, they simply packed both theaters all week. The film proved to be exceptionally good from every viewpoint.

At the Rivoli, the overture was "Evolution of Dixie," by Mayhew L. Lake, conducted by Frederick Stahlberg and Emanuel Baer. The number is familiar and never fails to go over in great style. There is a swing to the arrangement of this famous melody that never fails to get applause. The new Weber male quartet sang as its number, "A Song at Twilight," to the delight of the audience. The feature was quite long, so the musical program was somewhat curtailed.

Over at the Rialto, the overture was "Southern Rhapsody," by Louis Hosmer, also a very well known number and appropriate as a background for the film. Hugo Riesenfeld and Joseph Littau conducted. The soloist was Carl Rollins, baritone, who sang "The Old Oaken Bucket" and "My Home Town," assisted by the Rialto ensemble. After the big feature, Mayhew Lake directed the orchestra in a charming fantasia of his own to "Mighty Lak" a Rose." It could easily have been encored. The most complete program ended with a Cartoon Comedy. It was a banner week for both of the Riesenfeld houses.

THE CAPITOL.

The success of John Barrymore in "The Lotus Eater," which was shown at the Capitol the week beginning Novem-

AMUSEMENTS

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THE STRAND SYMPHONY ORCHESTRA
Carl Edouarde, Conductor

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Theaters under the direction of Hugo Riesenfeld

RIVOLI Broadway at 49th Street
Adolph Zukor presents a
WILLIAM DEMILLE PRODUCTION
"MISS LULU BETT"
With Lois Wilson, Milton Sills, Theodore Roberts, Helen Ferguson
A Paramount Picture
Rivoli Concert Orchestra
Frederick Stahlberg and Emanuel Baer conducting

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Jesse L. Lasky presents
Gloria SWANSON Elliott DEXTER
in **"DON'T TELL EVERYTHING"**
A Paramount Picture
"THE RASHFUL SUITOR"
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Tchaikowsky Concerto, first movement
Famous Rialto Orchestra
Hugo Riesenfeld and Joseph Littau conducting

CRITERION Broadway at 44th Street
Performances at 2:30 and 8:30
Jesse L. Lasky presents a
CECIL B. DEMILLE PRODUCTION
"FOOL'S PARADISE"
A Paramount Picture
Mme. Victorina Krigher
Prima ballerine Moscow Grand Opera
"IN A DOLL SHOP"
Criterion Ballet and Ensemble
Criterion Orchestra

ber 27, led to its showing again last week. The musical and supplementary program was likewise repeated.
MAY JOHNSON.

OBITUARY

Victor Jacobi

Victor Jacobi, composer of the music of many musical comedies and light operas, died in the Lenox Hill Hospital on December 10, following a short illness. He was a Hungarian, born in Budapest thirty-seven years ago. The surviving relatives are a brother and sister. Mr. Jacobi lived in New York City for many years and had taken out his first citizenship papers, intending to make the United States his home. His first overture was "The Proud Princess" and his first score to be heard here was "The Marriage Market" in 1914. His popularity increased with "Rambler Rose" and "Sybil," the latter in 1916, starring Julia Sanderson, Joseph Cawthorn and Donald Brian. With Fritz Kreisler he wrote the music of "Apple Blossoms," presented at the Globe Theater in 1919. At the same theater his last work, "The Love Letter," was recently performed. Several of his songs caught the popular taste, notably "On Miami's Shore." The funeral took place last Tuesday at Campbell's parlors and was attended by a large gathering of theatrical and musical persons. Leonard Lieblich delivered a short eulogy.

Joseph Ritter

Joseph Ritter, aged seventy-five years, and formerly identified with the musical life of Pittsburgh and for four years a resident of Atlantic City, died December 2 at his residence, following an illness of over six weeks. Mr. Ritter for over forty years was choir director of St. George's Church, Pittsburgh, and was known as one of the best piano tuners in the country. He is survived by his widow, Sarah Martha Ritter, once known in England and in this country for her delightful contralto voice; Joseph Ritter, jr., Mattie B. Bingey (known for her artistic lyric voice), both of Pittsburgh, and Nora Lucia Ritter, soprano, of Atlantic City, N. J. Mr. Ritter's remains were taken to Pittsburgh for interment in the family vault.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

ISABELLE SANDERMAN.

"Can you tell me if a singer named either Isabelle Laurence or Isabelle Sanderman, from Scotland, ever was known in England, and was she associated with Clara Butt?" Neither of these names can be found in any of the musical dictionaries, nor in the account of Mme. Butt's career. The best thing to do is to write to Mme. Butt, who is now in Australia but will be coming through Canada before long. You can perhaps get the information from her then.

ALMOST A SNEEZE.

"Will you please give the pronunciation of the Russian opera, 'Sneogorotchka,' by Rimsky-Korsakoff?" A Russian says it is approximately: "Sne-goo'-rutch-ka."

EXPENSIVE LESSONS.

"I am sixteen years old, and, as people say, have a remarkable talent for singing. I have gone to a great singing teacher and he charges ten dollars a lesson. Now my father is a tailor, and we do not have much money, so how is a girl with a good voice to take lessons?" You say, "I have, as people say, a remarkable talent for singing." We are sorry to say that that is what is said about a majority of girls who have any voice at all, but it is hardly probable that a teacher who charges ten dollars a lesson would have continued to take that fee, knowing your circumstances unless you really had a remarkable voice. There are teachers who give free instruction, but it is usually to those who have been studying for one year or more with them and have special talent that the teacher gives these free lessons, as assistance to a pupil who is without means to go on with his work. There is a list of prizes in the MUSICAL COURIER each week and you can see what would be available in your case, but the market is so overcrowded that it is most difficult for a young musician to obtain instruction in this manner. The only thing is to watch the columns of the MUSICAL COURIER and take advantage of everything you see. The majority of teachers who give such prizes are most anxious that their names be withheld as there are so many more applications than it is possible for them to take care of.

SOWERBY'S PUBLISHERS.

"Will you please inform me who publishes the piano compositions of the eminent young composer, Leo Sowerby, who has just left for the American Academy, Rome, Italy, for a period of study?" The Boston Music Company, 26 West Street, Boston, Mass.

BOOKS ABOUT SINGING.

"I am asking for information regarding the very best vocal works on the market—works that deal with correct breathing, breath control, placement of tones, registers, etc. If you can give me any information, I shall greatly appreciate it." Here are some that come to mind: Harriette Brower's "Vocal Mastery," published by F. A. Stokes; H. C. Curtis' "Voice Building and Tone Placing," D. Appleton & Co.; Harry Plunket Greene's "Interpretation in Song," MacMillan Company; Max Heinrich's "Correct Principles of Classical Singing," Lothrop, Lee & Shepard Co.; W. J. Henderson's "The Art of the Singer," Charles Scribner's Sons; Lilli Lehmann's "How to Sing," Macmillan Co.; Wesley Mills, "Voice Production in Singing and Speaking," J. B. Lippincott Company; Jutta Bell-Ranke's "Health, Speech and Song," Swan Sonnenschein & Co.; Harold Hurlbut's "Voice Fundamentals," G. Schirmer. There are many, many books on this subject and if you will write to the various publishing houses, also the book department of G. Schirmer, 3 East 43rd Street, New York, N. Y.; Oliver Ditson Co., 8 East 34th Street, New York, and Carl Fischer, 48 Cooper Square, New York, etc., they will be glad to send you their catalogues.

LEOPOLD KRAMER STILL ALIVE.

"Can you tell me whether Leopold Kramer, the distinguished violinist and concertmaster of the once famous Thomas Orchestra of Chicago, is alive? Rumors have been afloat to the effect that he died during the war." Mr. Kramer is very much alive and now is concertmaster of the City Theater of Hamburg, with a pension for life. He can be reached at Petkum Str. 24, Hamburg, Germany.

Nevin and Milligan Do Two-a-Day

Olive Nevin and Harold Milligan temporarily entered the ranks of the "Two-a-Day" artists in Scranton, Pa., on December 5. In the afternoon, they gave their costume recital, "Three Centuries of American Song," under the auspices of the Music Department of the Century Club, and in the evening, in the Second Presbyterian Church, they provided the major portion of the program of the Ninth Public Service of the Northeastern Pennsylvania Chapter of the American Guild of Organists. Mr. Milligan played by request his own "Prelude on a Traditional Melody," the "Swing Low, Sweet Chariot," transcribed by Carl Diton, and, as a final voluntary, Arthur Foote's "Solemn March." Miss Nevin sang "I Will Extol Thee," by Costa, to Mr. Milligan's accompaniment. On December 7 Miss Nevin gave a song recital, largely devoted to American music, at Susquehanna University, Selinsgrove, Pa.

Werrenrath Completing Pre-Holiday Tour

Reinald Werrenrath will complete his pre-holiday tour of twenty engagements in Atlanta, Ga., December 19. The new year will begin on January 3 with a concert in Worcester, Mass., and the baritone will sing eight more engagements before starting his Pacific Coast tour on January 31 in Riverside, Cal. From Worcester he goes to Springfield, Mass., January 5; Providence, R. I., January 8; Brooklyn, N. Y., January 9; Maplewood, N. J., January 11; New Haven, Conn., January 13; Bridgeport, Conn., January 14; Omaha, Neb., January 19.

His "Golden Gate" western tour begins the last day of January. There follow, for the month of February, twelve more concerts, all of which are in the State of California.

Once again the baritone strikes his lucky number—thirteen—for he will appear in California in Riverside, January 31; Claremont, February 3; Visalia, February 5; Fresno, February 6; Merced, February 7; Palo Alto, February 9; Stockton, February 10; San Francisco, February 12; Oakland, February 13; San Diego, February 15; Los Angeles, February 16; Los Angeles, February 18; San Francisco, February 19.

From California Mr. Werrenrath goes on various tours through Canada, North Dakota, Minnesota, Wisconsin, etc., working his way East to fill many spring engagements, which will include his second New York recital at Carnegie Hall, April 2; his appearance with the Beethoven Society at Aeolian Hall on April 17, and his annual reappearance at the New York City Spring Music Festival on April 13 at the Manhattan Opera House.

Many Bookings for Frank Cuthbert

The remarkable list of engagements announced for Frank Cuthbert indicates that Walter Anderson has introduced another fine artist to succeed the many others who became famous through the efforts of this progressive manager.

A good starter for Mr. Cuthbert's first season as a New York artist was made at the Charlotte Festival in September.



Trinity Court Studio

FRANK CUTHBERT.
basso-cantante.

ber, when his appearance drew from the Observer critic the following: "Frank Cuthbert is one of the most pleasing singers heard in this city. His voice is a splendid organ and he sings with fine musicianship."

Mr. Cuthbert, who hails from Pittsburgh, is the fortunate possessor of a basso cantante voice of such range and character as to enable him to include a large repertory of works written for the bass-baritone voice.

Included in Mr. Cuthbert's bookings are the following: Newark Festival; "Messiah" engagements at Lindsborg, Kan., Festival; Pittsburgh Mendelssohn Choir and London Choral Society; a tour with Lenora Sparkes, taking in Montreal, Toronto, Cleveland, Pittsburgh, etc. He has also received an offer of one of the most prominent church choir positions in New York City for next season.

Jacobinoff Plays at the Stanley

Sascha Jacobinoff, violinist, and J. Halfenstein Mason, baritone, were engaged for an appearance of two weeks' duration at the Stanley in Philadelphia, but unfortunately Mr. Mason contracted a heavy cold and was unable to appear. The baritone's non-appearance proved a great disappointment to the audiences, for it necessitated the rearranging of the program. However, Mr. Jacobinoff was given an enthusiastic reception and won many new admirers.

A Return-Engagement for Dr. Wolle

On Saturday afternoon, December 17, Dr. J. Fred Wolle will give an organ concert in St. Paul's Episcopal Church, Buffalo, N. Y., under the auspices of the Chromatic Club of that city. This is a return engagement for Dr. Wolle.

CONCERT ANNOUNCEMENTS

BROOKLYN ACADEMY of MUSIC

Monday, December 26th

Only Personal Appearance in Brooklyn of

RICHARD STRAUSS

THE COMPOSER

Assisted by ELIZABETH SCHUMANN, Contralto, in a Programme of Strauss Songs, with the Composer at the Piano.

SEATS NOW ON SALE

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, December 15

Philharmonic Orchestra, eveningCarnegie Hall
Amy Grant, opera recital, morningAeolian Hall
Ignaz Friedman, piano recital, eveningAeolian Hall
Richard Strauss and Elizabeth Schumann, afternoon,Town Hall

Friday, December 16

Philharmonic Orchestra, afternoonCarnegie Hall
Rose Raymond, piano recital, afternoonAeolian Hall
Jencie Calloway-John, song recital, eveningAeolian Hall
Greta Torpadie, afternoonTown Hall
Friday Morning MusicalesBiltmore

Saturday, December 17

Jascha Heifetz, violin recital, afternoonCarnegie Hall
Joseph Schwarz and Eddy Brown, eveningCarnegie Hall
Symphony Society of New York, children's concert, morningAeolian Hall
Anthony George Bilotti, piano recital, eveningAeolian Hall
Folk Song Concert, eveningTown Hall

Sunday, December 18

Walter Damrosch, explanatory recital, afternoonAeolian Hall
Society of the Friends of Music, afternoonTown Hall
Vocal and Instrumental Concert, eveningTown Hall

Monday, December 19

Leon Sampaix, piano recital, afternoonAeolian Hall
Trio Classique of New York, eveningAeolian Hall

Tuesday, December 20

Philadelphia Orchestra, eveningCarnegie Hall
Mt. Holyoke College Christmas Choir, eveningAeolian Hall
Nina Tarasova, costume recital, eveningTown Hall

Wednesday, December 21

Moskowski benefit concert, eveningCarnegie Hall

Mildred Graham at Norristown

Mildred Graham appeared on December 1 at Norristown, Pa., with the Choral Society in Mendelssohn's "Elijah," winning the unanimous praise of the critics. Two of her press clippings are reproduced herewith:

Miss Graham's artistic soprano voice, with its appealing dramatic qualities again made a Norristown musical event memorable. Her voice filled the Opera House with power and beauty of tone in her aria "Hear Ye Israel." She was given opportunity to be heard at her best and fairly thrilled the audience with the rendition.—Norristown Times, December 2, 1921.

In the opening aria of the second part, "Hear Ye Israel," the full beauty and richness of Mildred Graham's voice contrasted with the pathos of her rendition of the wailing appeal of the widow at the beginning of the oratorio, "What have I to do with thee, O Man of God."—Norristown Daily Herald, December 2, 1921.

Patricolo Soloist at Columbus Hospital Concert

A musicale and reception given by the Ladies' Auxiliary of Columbus Hospital for the benefit of the sick and poor was held Wednesday afternoon, December 7, at the Hotel McAlpin, New York. The musicale was under the direction of Angelo Patricolo, pianist, who played with his accustomed artistic finish the fantasy on "Sonnambula," Bellini-Thalberg; two Chopin numbers, nocturne and valse, as well as concert paraphrase on "Trovatore," Verdi-Liszt. He was assisted by Clara Auwell, harp, and Carro Greene, soprano, the former contributing four and the latter three solos. A large audience attended, materially benefiting this worthy cause.

Lillian Eubank Has Many Dates

December is a busy month for Lillian Eubank, who has sung in Red Wing, Minn., December 5, and will appear in Grand Rapids, Mich., December 20; Indianapolis, Ind., December 21, and with the Minneapolis Symphony Orchestra on December 25. Since the beginning of the season Miss Eubank has been kept constantly on the "go," filling the numerous engagements booked for her through her managers, Harry and Arthur Culbertson.

OPPORTUNITIES

USED COPIES OF SACRED ANTHEMS wanted for choir of 80. Also cantatas and oratorios. In writing please mention title, composer, condition and number of copies. Arthur Snyder, 9 Water street, Newburgh, N. Y.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

CHICAGO OPERA

(Continued from page 5)

Wagnerian operatic story of Tannhauser's quest for love is supplemented by one of the most entrancing ballets Pavley and Oukrainsky have set forth. Rosa Raisa added laurels to her already gorgeous crown as Elizabeth. Richard Schubert as Tannhauser, Joseph Schwarz as Wolfram, and Wolf, Ritch, Beck, Dua, Nicolay, Van Gordon and Dusseau, presented the German opera in an extremely satisfying manner.

"MONNA VANNA," DECEMBER 7.

"Monna Vanna" was repeated with the usual cast, including, in the leads, Lucien Muratore, Mary Garden, George Baklanoff, Edouard Cotreuil and Constantin Nicolay. Polacco conducted.

"TOSCA," DECEMBER 8.

"Tosca" was repeated with Rosa Raisa in one of her most brilliant roles. Pattiera was the Mario, George Baklanoff the Scarpia, and the trio was well supported by Nicolay, Trevisan, Oliviero, Civai, Falco and Uhl. Angelo Ferrari conducted.

"CARMEN," DECEMBER 9.

The first special performance of the season outside of subscription brought forth another presentation of "Carmen," with Garden in the title role, Muratore as Jose, and Georges Baklanoff as Escamillo. Mary McCormic was again the Micaela, and others in the cast were Pavloska, Payan, Dua, Mojica, D'Hermanoy, Deffere and Corenti. Polacco conducted. Pavley, Oukrainsky and ballet appeared in the fourth act in one of their best offerings.

"RIGOLETTO," DECEMBER 10 (MATINEE).

Saturday matinee brought Verdi's "Rigoletto" to the footlights with Joseph Schwarz's puny presentation of the hunchback jester. Tito Schipa, the popular tenor, sang the Duke, with Edith Mason as Gilda, while Lazzari, Pavloska, Nicolay, Corenti, Cantor, Schneider, Civai, Oliviero, Wanderbosch and Toft made up the balance of the cast. Polacco conducted.

"AIDA," DECEMBER 10 (EVENING).

The popular priced devotees of opera had an unusual treat presented in Verdi's "Aida" with exactly the same cast as on regular subscription nights. The principals were Raisa, Cotreuil, Van Gordon, Pattiera, Lazzari, Rimini, Schneider and Oliviero, and there were incidental dances by the corps de ballet. Angelo Ferrari conducted.

OPERA NOTES.

Next month "Pelleas and Melisande" will be revived with Mary Garden and Alfred Maguenat in the title roles.

It is most likely that on Saturday afternoon, December 31, "Thais" will be presented with Marguerite Namara in the title role.

An Isolde has been found in Mme. Lauer-Kotlar from the Frankfurt-on-the-Main Opera House, now on her way here, so "Tristan and Isolde" will be presented after Christmas.

"The Snow Maiden" may not be given this season by the Chicago Opera Association.

"Carmen" may be given on the last evening of the year, with a star cast including Mary Garden, Muratore and Baklanoff. It will not be at all improbable that Gabriel

Grovez will then make his belated debut at the conductor's desk.

"Romeo and Juliet" will be sung with Muratore and Mason, and later on with Muratore and Galli-Curci.

"Manon" will be revived week after next with Muratore and Mason.

Last spring the writer predicted that at the opera here many repetitions would be given weekly. They are.

"La Fête à Robinson," by Grovez, will, in all probability, not be danced this season, even though costumes and music were bought; the scenery has not been started.

Maria Ivogün will probably make her debut as Rosina in "The Barber of Seville."

RENE DEVRIES.

Telmányi Pleases Southerners

The New York press was not alone in its praise of Telmányi, the violinist, who gave two recitals here within seventeen days, for the appended out of town notices are likewise most favorable:

Emil Telmányi, Hungarian violinist, scored one of the greatest musical triumphs ever known in Columbia. An audience limited in its size only by the capacity of the Grand Opera House gave him an ovation on Friday night such as is seldom accorded any one by a Maury county audience. He will play to larger crowds on his tour of America but never anywhere to a more responsive or appreciative audience than that which received him with open arms. . . . Telmányi faced an audience drawn from all sections of the county and many from other counties, including several musicians from Nashville. . . . Telmányi's program throughout was classical of the classics. It was all from the most difficult selections of the great masters. . . . But there was nothing lacking whatever in his interpretation of exceptionally difficult scores. He is the absolute and complete master of the violin. It responds to his slightest touch. Even those whose ears are not attuned to the highest of the classics appreciated the master's fine execution and joined quite as enthusiastically in the applause as did those who were better qualified to judge the finish and technique of his touch. It was a triumph for Telmányi.—Columbia, Tenn., Daily Herald.

It was an evening to be remembered. It will be. Telmányi is all that is expected of a violinist straight from Hungary. He is intense, he has a rich, warm, eloquent tone; he has a technique that is so naturally fluent and ready that one would try to avoid calling it "masterly," for that term suggests arrogance, and his playing is too human for that. There is about it dignity and repression, and melancholy and sometimes a moment of rapturous freedom and abandonment. But always there is understanding and an earnest desire to get the composer's meaning clearly and carefully across to the audience. It is interesting playing—the kind that feeds the music-hungry. . . . The Cesar Franck sonata was played by the two with requisite purity and subtlety.—Columbia (S. C.) The State.

The appearance of Emil Telmányi, the great Hungarian violinist, at the Grand Opera House Friday night, was probably the most exciting experience of the kind that Columbians have ever enjoyed. The violinist captivated the large audience in the opening number, Lalo's Symphonie Espagnole, after which he was recalled several times. His playing was electrifying. Throughout the program he displayed a colossal technique and a tone of cello-like resonance. His bowing was full of dash, spirit and assurance and there was always perfect clarity. Telmányi's nature is essentially musical, but the fiery Hungarian temperament is controlled by taste and intellect. He plays his violin as if he loved it and had ceased to think of the public.—Columbia (Tenn.) Maury Democrat.

A Busy Week for Gabrilowitsch

During the week of December 11 Ossip Gabrilowitsch, in addition to wielding the baton at the regular subscription concerts of the Detroit Symphony Orchestra, of which he is director, will give recitals in Buffalo, Boston and Brooklyn.

Patton and Dilling in Joint Recital

Fred Patton, referred to by the critic of the New York Mail as "the king of baritones," will give a joint recital with Mildred Dilling, the harpist, in Monessen, Pa., on January 5.

Casals on Way Here

The Metropolitan Musical Bureau has received a cable announcing that Pablo Casals, the cellist, will sail from Liverpool on the S. S. Cedric and arrive here before Christmas.

Magdeleine Du Carp Recital Postponed

The recital of Magdeleine Du Carp, pianist, scheduled for Aeolian Hall on December 6, but postponed, will take place later in the season at Carnegie Hall.

ACROSS THE COUNTRY

(Continued from page 55)

Under the auspices of the Utica Bureau of Music, Helen Kelley, a native of Utica and a successful concert artist, rendered a concert, with John Barnes Wells, tenor, at the State Armory, November 30, for the benefit of Roger Whitmore, local violinist, in order that the youthful prodigy may continue his studies in the art. Miss Kelley is a general favorite, both personally and as an artist, and she was warmly welcomed. Mr. Wells is, of course, well known as a lyric singer, but his most appealing and successful songs in this city were "Little Women o' Mine" and his own composition, "Dream Port," a particularly appealing lullaby. Roger Whitmore covered himself with glory in his contribution to the program. The introduction and rondo capriccio of Saint-Saens was delivered with remarkable precision of technique. Mr. Whitmore's home is in Iliou, but he is a graduate of the Utica Conservatory of Music and is now studying with Sevcik at Ithaca.

A number of Uticans assisted in the annual concert given by the Men's Society of the Welsh Presbyterian Church in Rome, November 30. Rev. R. T. Roberts, D. D., conducted the program. The accompanists were Anne Lapp, Owen Jones and William R. Thomas, all of Utica, and Miss Feries of Rome.

Waterbury, Conn., November 28, 1921.—The golden jubilee concert given here under the management of Paul Prentzel, by a world-famous artist or artists, took place November 15, when the concert was presented by Titta Ruffo, baritone; Erwin Nyiregyhazi, pianist, and Anna Fitzu, soprano, with Charles Gilbert Spross, pianist-composer, as accompanist. The enthusiasm of the big audience was great. After the concert a banquet was given to Ruffo by some of the prominent Italians of the city, and was greatly enjoyed.

Three cantatas have been given here during the past week or two. On Sunday afternoon, November 20, the choir of the First Congregational Church, an aggregation of forty-four voices with quartet, gave Maunders' "Song of Thanksgiving," under the leadership of Alvin E. Gillett. The church was crowded to the doors and many were unable to gain admission. The male quartet of this church, composed of G. L. Burwell, first tenor; William Houston, second tenor; Alvin Gillett, first bass, and Charles C. Foster, second bass, went to New York November 27, to sing at the commemoration of the twenty-fifth anniversary of the opening of the West Side Y. M. C. A.

At the First Methodist Church, Schaeffer's cantata, "The Harvest Is Ripe," was sung by the choir, and at the First Baptist Church, the cantata, "The Triumph of David," by Dudley Buck; both took place on November 27.

Worcester, Mass., November 12, 1921.—With Geraldine Farrar, who appeared November 7 in Mechanics' Hall, came Ada Sassoli, harpist, and Edgar Schofield, baritone. Miss Sassoli charmed with her harp playing and Mr. Schofield made a pleasing impression in his song groups and the Verdi aria.

Mrs. John Frederick Donnelly, one of Worcester's concert singers, contributed one of the most delightful entertainments of the week, an "Album of American Music." Mrs. Donnelly, who is a former pupil of Herbert Witherspoon, presented twenty-five of her vocal pupils in the album in Poli's Theater, Monday, Tuesday and Wednesday nights. Plantation songs, light opera, stirring marches, musical comedy and the classics were introduced to illustrate "music from '60 to '21."

J. Vernon Butler, conductor of the Worcester Oratorio Society has announced that Fred Patton, Judson House, Alma Beck and Laura Littlefield are the soloists engaged for "The Messiah," which will be presented by the society December 27 in Mechanics' Hall.

Walter Ojerholm has been appointed organist and choir director of the Quinsigamond Congregational Church. Mr. Ojerholm will succeed Hugo D. Sharp, who resigned because of business duties and concert engagements.

Mr. and Mrs. Sharp returned recently from a concert tour through New England cities. Mr. Sharp is a skilled violinist, and Mrs. Sharp a pianist and soprano. Their tour was a successful one.

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